

Sponsors:



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1 Introduction

Over the past decades, cultural and creative industries have gained recognition as important components of our society due to their role in the enrichment and development of culture (UNESCO, 2009). This importance of these industries are constituted by both economic and non-economic elements (impact on social cohesion, values, creative innovation, etc.). In recent years a lot of attention has gone on the economic elements, because of the acknowledged impact of cultural industries on e.g. GDP growth rates and employment, and the conviction that cultural industries can improve a country's foreign trade position and competitiveness (UNESCO, 2009).

Cultural and creative industries can certainly show off with some impressive numbers. Cultural market-oriented enterprises made up 6.4 % of all enterprises in total business economy services in 2013 in the EU and the cultural sectors' turnover¹ was around € 310 billion, which represented 5.2 % of the turnover of total services² (Eurostat, 2016). In 2016, approximately 4 million people in the European Union (EU-28) were directly or indirectly working³ in a cultural sector or occupation⁴. Nearly 2 million were working as an artist (including visual artists, musicians, film directors, screenwriters, writers, etc.). The audiovisual sector takes a large share of this. For instance, in 2012 approximately 370.000 persons in the EU-28 were employed in motion picture, video and television programming activities⁵.

However, in most countries, cultural and creative industries turnover and employment rates have struggled to recover from the financial crisis. The crisis had a huge impact on the cultural industry. Budget cuts in cultural sectors resulted in the closing of theatres, museums, etc. In 2014, most of the 21 EU Member States for which data are available had not yet returned to the 2008 performance levels (Eurostat, 2016). This means that the already precarious position of creative workers has come under even greater pressure in the past decade.

The audiovisual sector has not experienced such a negative impact from the financial crisis as other cultural sectors. From 2008 to 2013 there has been a slight increase in revenues, and the number of active enterprises and employment in the audiovisual sector has increased (Carta, Dorenburg, Duchemin, et al., 2016). However, the audiovisual sector experienced cutbacks in public funding and TV-licence fees significantly decreased and/or stagnated. Undoubtedly, these developments also have an impact on the remuneration of audiovisual authors. Besides, the audiovisual sector has been significantly impacted – more than other cultural sectors – by the digital revolution (Huguenot-Noël, 2018). Technological and digital developments have redefined the audiovisual sector at unknown speed. New ways of distribution create new opportunities by introducing new types of services and user experiences, but also threaten a fair and equitable compensation for the exploitation of audiovisual works. Carta et al. stated in 2016 that the use of digital technologies has not generated any

¹ This is the total value of market sales of goods and services.

² http://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_enterprises (Last consulted on the 5th of June 2018)

³ Eurostat defines 'cultural employment' by including all persons working in a sector defined as 'cultural', irrespective of whether they were employed in a cultural occupation. In addition, all occupations relating to culture were included, even where the people concerned were employed in non-cultural sectors. Numbers are based on the Labour Force Survey.

⁴ http://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_-_cultural_employment (last consulted on the 5th of June 2018)

⁵ NACE-cultural sector 59, with the exclusion of sound recording: http://ec.europa.eu/eurostat/statistics-explained/index.php?title=Archive:Motion_picture,_video_and_TV_production,_sound_recording_and_music_publishing_statistics_-_NACE_Rev._2

significant revenue streams (Carta, Dorenborg, Duchemin, et al., 2016). Finally, the digital shift has also led to a rise in production outsourcing and a growing internationalisation of the sector (Carta, Dorenborg, Duchemin, et al., 2016). All these developments set out important challenges for the audiovisual sector relating to the protection and enforcement of intellectual property rights.

These developments have certainly influenced the research agenda. Over the past years there has been an increase in studies on the precarious position of creative workers (Blair, Grey, & Randle, 2001; Ross, 2008; Hesmondhalgh & Baker, 2010; Eikhof, 2013). These studies invariably point at elements such as inequalities, under-payment, unemployment, multiple job holding, difficulties relating to authors' rights, and contract negotiations. At the same time job satisfaction of creative workers is often found to relate more strongly to non-monetary factors (Eikhof & Haunschild, 2006). These insights hold for most of the different artistic groups and creative workers and are useful as broad descriptions of an evolving creative labour market.

However, these insights are not precise enough to tackle the above-mentioned issues in different sectors. Sector-specific studies have become a necessity to grasp characteristics and idiosyncrasies of different artists and authors. This also holds for studies on the socio-economic position of directors and screenwriters. Several studies have been conducted on these two groups (e.g. Ijdens, 2003 in The Netherlands, Siongers, Van Steen & Lievens, 2016 in Belgium) putting forward valuable information, both for policy and practice. But despite various research efforts, the results remain "local". The results are very useful in a local context but are too specific, different and fragmented for a broader or comparative use, and as such certainly also for European-wide policy formulation and debate.

It is against this background that this European research project on authors in the audiovisual sector was carried out. This European-wide survey has a number of strong points. The use of an identical definition of target groups, key concepts and questions in all countries makes it possible to construct a unique dataset that allows for international comparisons. The study provides uniform and comparable data on levels of remuneration, (un)paid activities, income composition, job satisfaction and other job-related issues. The study focuses on authors themselves, beyond the rules and regulations affecting their situation, or the general set-up of the sector. Real-life experience and issues encountered by audiovisual authors can be useful information for policy recommendations at national and EU level. The analyses of this dataset will set out a clear picture of European audiovisual authors socio-economic reality, allowing for evidence-based policy to improve current industry practices.

To introduce the survey results, we first present the research design and the data collection process (part 2). We subsequently outline the sociodemographic profile of the sample (part 3), the activities audiovisual authors carry out (part 4), their contracts (part 5), remunerations (part 6), job satisfaction and working conditions (part 7). In part 8, we present multivariate results to analyse remunerations, secondary payments (mostly through collective management organisations) and job satisfaction in depth. Finally, the report ends with general conclusions. Throughout the report, we mainly make comparisons between directors, screenwriters and other audiovisual authors. However, if necessary, we also use comparisons based on different variables (for example, according to age or level of recognition).

Gender is also a crucial variable when analysing remunerations, in order to provide relevant indicators on the gender gap in remuneration among audiovisual authors. The questionnaire also included a number of items on experiences with sexual harassment for female audiovisual authors. These numbers will be discussed in a separate report, where we take a different set of variables into account to explain the prevalence of these experiences.

2 Research design

The preparations for this study started in September 2017. The first step was to develop an online questionnaire, available in different languages. Next, contact information of audiovisual authors were collected for each country. In a final step, the online survey was distributed to a representative sample of European audiovisual authors (by email) and responses were collected.

2.1 The survey

The survey questionnaire was constructed by the research team of Ghent University in close cooperation with FERA (Federation of European Film and TV Directors) and FSE (Federation of Screenwriters in Europe). The questionnaire developed by Siongers, Van Steen & Lievens (2016) for a research project on the socio-economic position of professional artists in Flanders was used as a blueprint for this research project on audiovisual authors. The questionnaire was adapted to be applicable to audiovisual authors and additional questions were added to answer specific questions regarding the audiovisual sector. Throughout the preparations, directors' and screenwriters' professional organisations provided feedback on the questionnaire in order to make all questions suitable for all participating countries and all creative occupations in the audiovisual sector (directors, screenwriters, editors, cinematographers, ...). Once the questionnaire was developed, it was programmed in an online environment (Qualtrics) and translated into 24 different languages. For each participating country, a different tool was developed in which the survey was offered both in English and in the main languages of that country. The translations were provided by BVR Services and all translated questionnaires were checked by at least one native speaker of a participating professional organisation in this research project.

2.2 Sample and contacts

The research units for this project are European audiovisual authors who can generate author's rights and are member of national professional organisations or CMOs (Collective Management Organisations), associated with FERA, FSE or SAA. Because the demarcation of authorship slightly differs in the participating countries, there are small differences in the occupational composition of each national sample. Contact details were collected in two steps. FERA and FSE contacted national professional organisations or CMOs associated with the SAA to make their member lists of audiovisual authors available to the research group at Ghent University (a confidentiality agreement was signed with each participating professional organisation)⁶. Next, Ghent University collected these member lists in order to distribute the survey. When it was not possible or not considered appropriate to provide member lists to Ghent University, an open link to the survey was provided which the professional organisations or CMOs could use to distribute the survey among their members. In total, 56 national professional organisations or CMOs of audiovisual authors from 26 different countries participated in this research project. The Netherlands did not participate in this survey, because they were already carrying out a similar national research project at the same time. However, the Dutch professional organisations that ordered the survey and the research team that carried out the Dutch

study were willing to share their data. Whenever possible, their data is included in the analyses (tables and figures listed below). This is for instance the case in the analyses on incomes.

This strategy of data collection has some repercussions for the composition of our sample (for example, editors and cinematographers cannot generate author rights in some specific countries). Only members of a national professional organisation are included in the sampling, which means that these are all professional directors and screenwriters who already were involved in a number of productions (depending on the inclusion criteria of each national professional organisation). Therefore, aspiring directors and screenwriters who are working on their first productions are under-represented in our sample. This is an important note to keep in mind when looking at the results.

2.3 Fieldwork and response

In order to achieve a high response rate and to obtain data from a representative sample, a tailored design method was used (Dillman, 2011). Each respondent received a personal invitation to the survey in their mailbox from Ghent University. One week later, respondents who did not finish their survey yet, received a reminder. This procedure was repeated twice (coming to three reminders in total). Most national professional organisations who participated in this survey sent out an additional call to their members to participate in the survey. The invitation to the survey was sent out on December 16 (2017), the first reminder on December 22 (2017), a second reminder on January 10 (2018) and a third reminder on January 23 (2018). The data collection closed on January 31 (2018)⁷.

Table 1 gives an overview of the total response. In total 10.545 email addresses were collected via the European professional organisations for audiovisual authors. Not all addresses proved to be valid; so in total, we sent out 9391 invitations to fill out the survey. 3066 invitations were sent out to members of a directors professional organisation, 1396 to members of a screenwriters professional organisation, 817 to other professional organisations (mostly editors and cinematographers) and 4112 to professional organisations with a mixed composition of audiovisual authors. The total response rate was 25%, with a somewhat higher response for the screenwriters professional organisations (31%) and a lower response for the professional organisations with mixed members (23%). A response rate above 20% can be considered to be above average for email surveys (Shih & Fan, 2009). 907 questionnaires were collected through an open link to the survey. In this case, no email addresses were provided to Ghent University. This also means that it is not possible to calculate a response rate for this group. For some professional organisations who used the open link, it was not possible to follow the tailored design method with personal invitation or reminders, which sometimes resulted in lower (absolute) response rates. In total 3217 responses were collected. An overview of participating countries is provided in figure 1 and the response rate per country is available in annex 11.1.

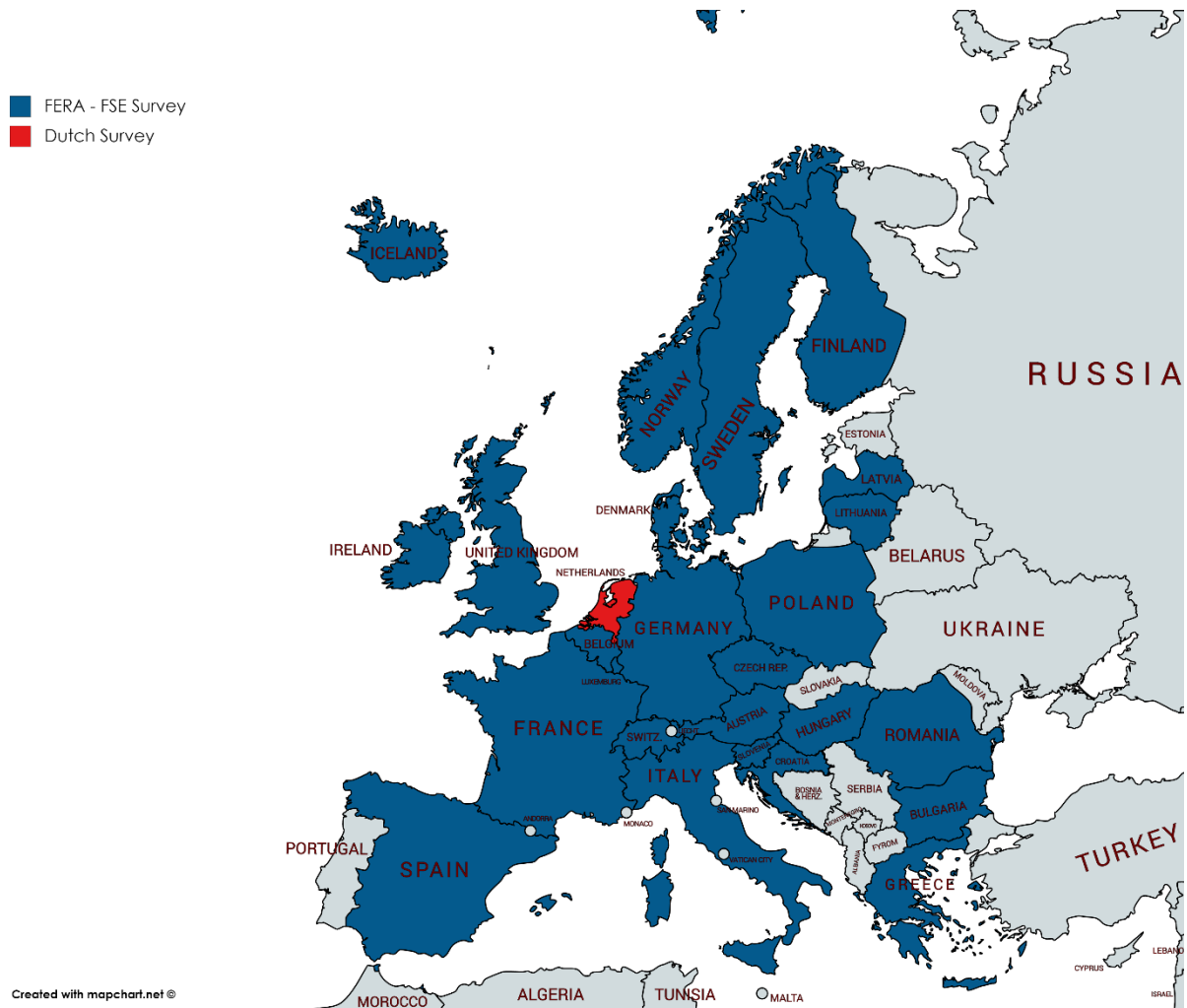
Table 1. Response (per type of professional organisation)

	Contact	Number of responses (N)	Response rate (%)
Valid emails	10545		
Emails (sent)	9391	2310	24,6%

⁷ In some cases, the open link to the survey was open until February 21, 2018

• directors	3066	737	24,0%
• screenwriters	1396	431	30,9%
• other audiovisual authors	817	198	24,2%
• mixed group	4112	944	23,0%
Open link		907	
Total		3217	

Figure 1: overview of participating countries



Respondents were asked whether they identify themselves primarily as a director, screenwriter or other audiovisual author (regardless of the professional organisation of which one is a member). Based on this question, 1244 respondents identify themselves as a director, 992 as a screenwriter, 988 as another audiovisual author.

For some subsequent questions, this identification question was used as a filter in the online questionnaire. That way specific formulations could be used for each professional group. Other questions were more general. For these general questions, we use another strategy to distinguish between professions.

Respondents were also asked to indicate all their professional activities, with multiple answers possible. Based on this question, we constructed three variables: a first variable indicates whether one works as a director, a second one if one works as a screenwriter and a third one if one fulfils another job as audiovisual author.

This way people with multiple functions, for instance audiovisual authors who are both screenwriter and director, are included in the analyses regarding all their functions. Based on these three dummy variables, we distinguish 1563 directors, 1118 screenwriters and 1945 other audiovisual authors. Throughout this report, we use the non-exclusive dummy variables to distinguish between professions. When we use the exclusive self-identification variable, it is indicated underneath the tables and figures.

3 Socio-demographic profile of the professional audiovisual author

In this first analytic section of the report, we shed light on the socio-demographic characteristics of the professional audiovisual authors who participated in this survey. More specifically we will discuss the distributions of age, gender and level of education.

Key findings

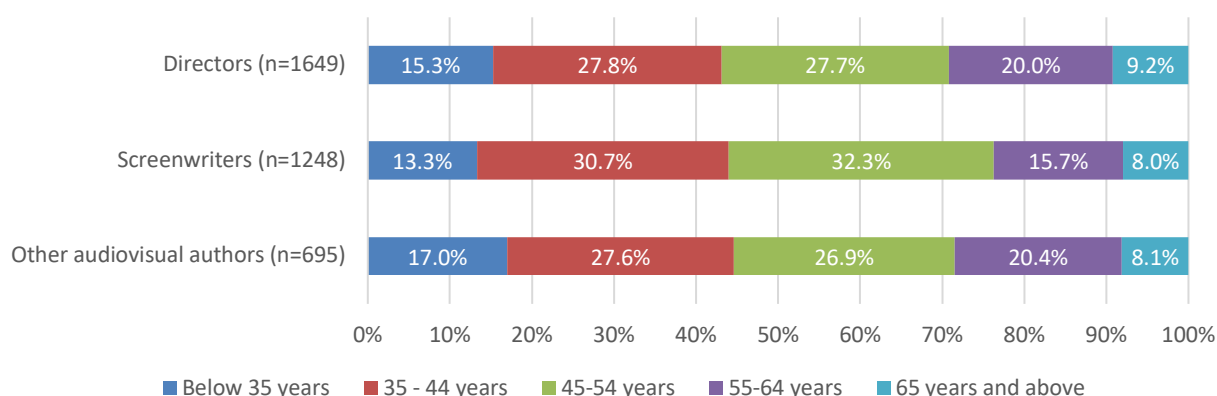
- Females are underrepresented among all groups of audiovisual authors (directors, screenwriters and other audiovisual authors)
- The underrepresentation of females is stronger in the older age groups and among the established authors
- In all three groups at least 80% have a degree of higher education, among **screenwriters** this is even 90%
- In each group 60% or more have a degree of higher education in an audiovisual discipline
- Because we selected the respondents mainly via professional organisations, there is a slight overrepresentation of established authors

3.1 Age and gender

To gain a clearer view of the age structure of the audiovisual authors, we distinguish five age groups (see figure 2). This figure shows that the age of audiovisual authors tends to be somewhat concentrated around the age groups of 35-44 years and 45-54 years.

The youngest age group (below 35 years) accounts for 13% to 17% in all three disciplines, while the oldest age group (65 and above) is the smallest with 8 to 9% in all three groups. The “average” **director** is 48 years old (men 49 years, women 45 years), while the average age for **screenwriters** is 47 years (48 for men, 46 for women) as well as for **other audiovisual authors** (49 for men, 45 for women). Again, this indicates a slight underrepresentation of younger audiovisual authors who are not (yet) members of a professional organisation.

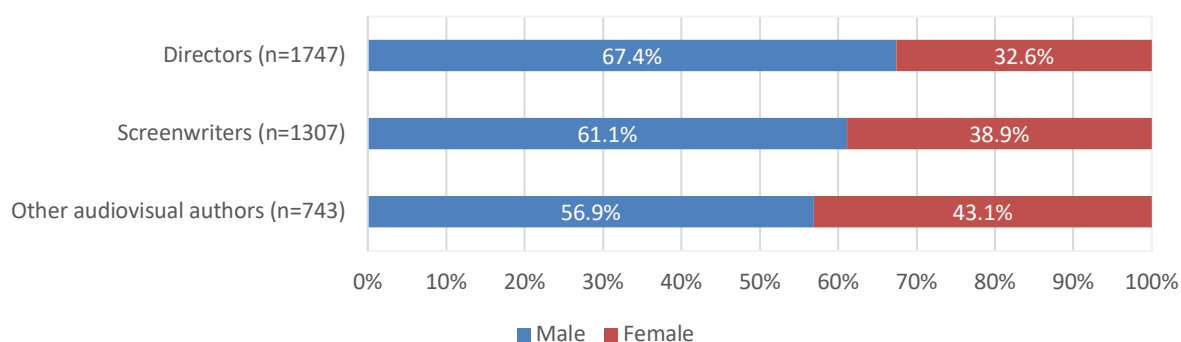
Figure 2. Age distribution by discipline (%)



Dutch data included

Figure 3 contains the gender distribution of directors, screenwriters and other audiovisual authors (distinction based on activities). In all three groups the gender distribution is somewhat skewed towards males. This is most pronounced for the **directors**: 67% of the directors in the survey are male, 33% are female. For **screenwriters** the gender distribution amounts to 61% males and 39% females, while the **other audiovisual authors** count 57% males and 43% females.

Figure 3. Gender distribution by discipline (%)



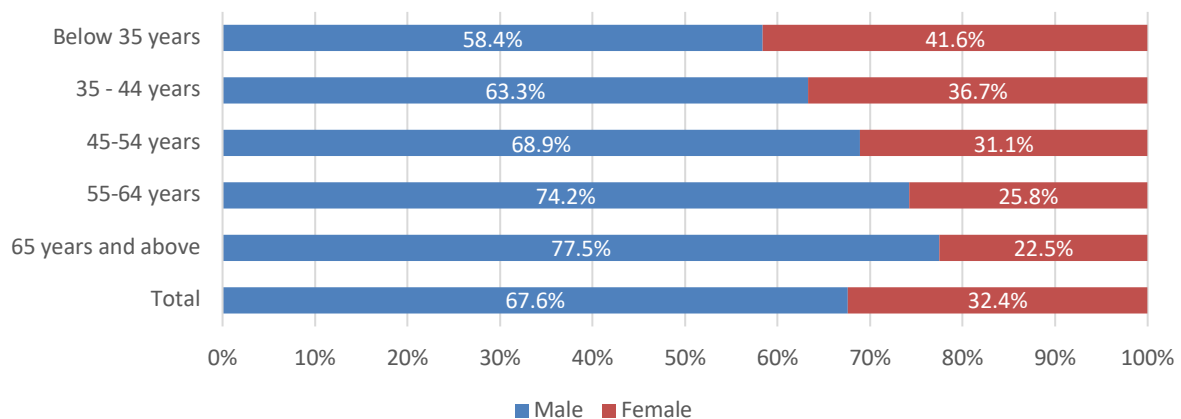
Dutch Data included

To gain a more comprehensive and detailed view of the gender distribution, it is useful to break down the gender division by age groups (see figures 4 to 5). A similar pattern emerges for all three disciplines: the tilting towards men tends to be less pronounced in the younger age groups when compared to the older ones, with the gender distribution leaning increasingly towards males in older age groups.

While this pattern is manifest in all three disciplines, some differences can be observed. The decline in the share of women as age increases is most noticeable among **directors**: the group of directors below 35 count 58% men and 42% women, after which the gender difference grows as age increases.

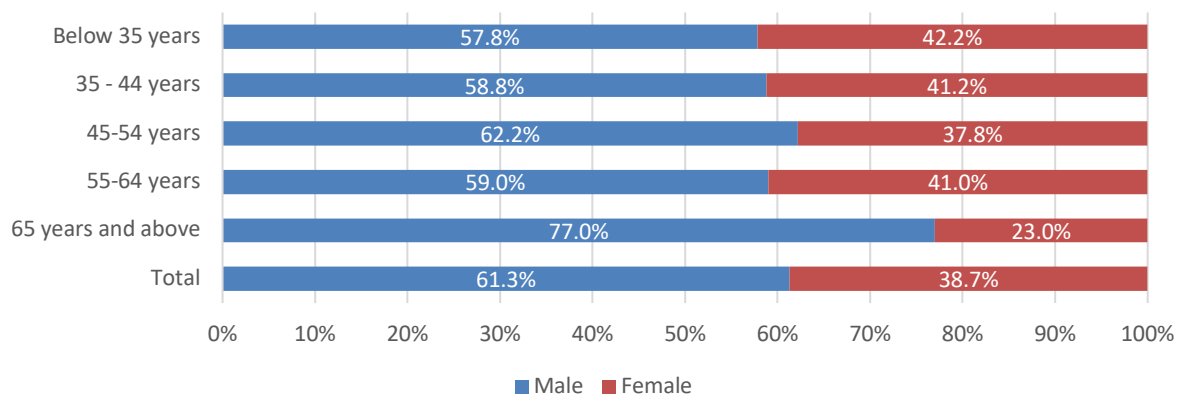
By ages 55 to 64 this shifts to 74% male and 26% female, while the oldest age group (65+) of directors contains 77,5% men and 22,5% women. For **screenwriters** the pattern is somewhat less pronounced: the gender distribution of screenwriters lingers somewhere around 60% men and 40% women for most age groups, but the difference becomes more pronounced for the age group 65 years and above (with 77% male and 23% female). This could indicate both a generational shift (more female directors in recent cohorts) or more female audiovisual authors leaving the sector throughout the years, which would also result in more gender skewedness towards males in older generations.

Figure 4. Directors: gender distribution by age (n=1649)



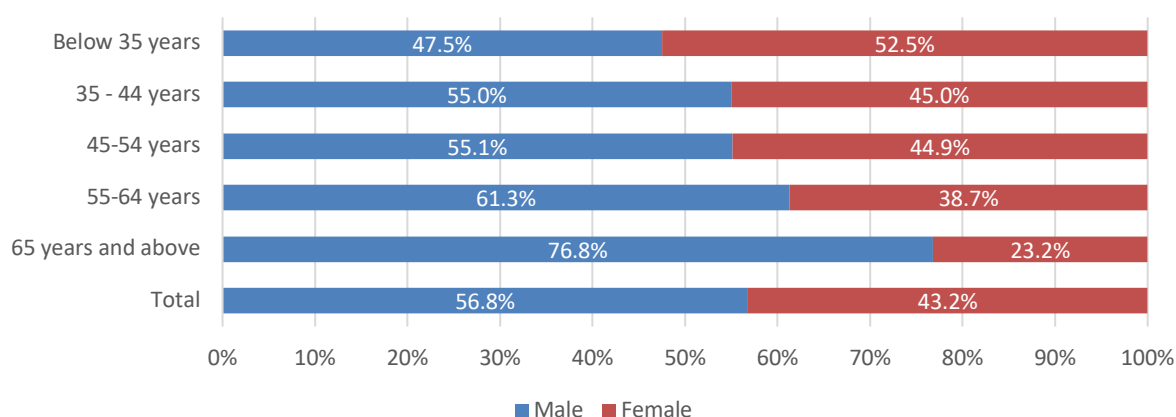
Dutch data included

Figure 5. Screenwriters: gender distribution by age (n=1244)



Dutch data included

Figure 6. Other audiovisual authors: gender distribution by age (n=694)



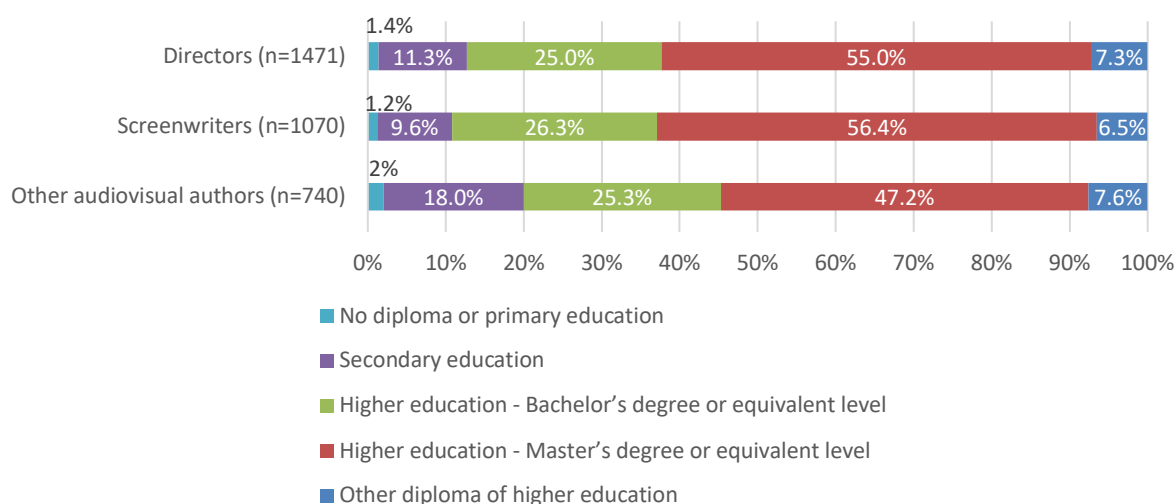
Dutch data included

3.2 Education and training

The survey participants were also asked about their highest level of educational attainment. Figure 7 displays the proportions of educational levels for directors, screenwriters and other audiovisual authors (distinction between the three disciplines based on activities). These figures show that all three groups of audiovisual authors are highly educated, with a large majority having completed some form of tertiary education. Respectively 87% of the **directors**, 90% of the **screenwriters** and 80% of the **other audiovisual authors** have a degree of higher education. Moreover, more than half of the directors and screenwriters have obtained a master's degree. Among the other audiovisual authors this percentage is somewhat lower, but still 47% of them have obtained a master's degree.

These numbers are important to keep in mind when looking at the remuneration figures. Audiovisual authors are highly educated professionals; so we have to compare their incomes with those of other highly educated professional groups and not with those of the general population.

Figure 7. Highest completed level of education, by discipline



The participants who indicated that they had completed higher education were also asked to specify the discipline in which they did so. Most of the audiovisual authors have a degree in a discipline related to audiovisual work. Figure 8 shows the disciplines of higher education in which **directors** graduated. Roughly half of the directors who finished tertiary education attained a degree in the actual discipline of directing. The other half is scattered across various other disciplines, with 17% having acquired a diploma related to cinematography and 14% has a degree in a more general discipline on film or television (e.g. film studies). 15% of the directors who completed higher education obtained their degree in a different audiovisual discipline than the ones listed here. 19% have a diploma in a discipline that is not related to film or audiovisual arts.

Among the **screenwriters** who completed higher education, 38% obtained a diploma in screenwriting itself (figure 9). Interestingly, 32,5% of the highly educated screenwriters attained a degree in a discipline unrelated to film or the audiovisual arts (possibly these include studies in the domain of writing e.g. literature, linguistics). 16% have a degree in a general discipline on film or television, while 11% have a degree related to directing and 12% obtained a diploma in another audiovisual discipline.

As for the **other audiovisual authors** who finished tertiary education, about a quarter of this group has a degree related to cinematography, while 21% obtained a degree in editing (figure 10). Degrees in directing and in general disciplines on film/TV each account for about 10%. Furthermore, about a quarter indicate having a degree in a different audiovisual discipline, while 22% of this group have a diploma outside of the audiovisual arts.

Figure 8. Directors: discipline in which one obtained a diploma of higher education (n=1281; multiple answers possible)

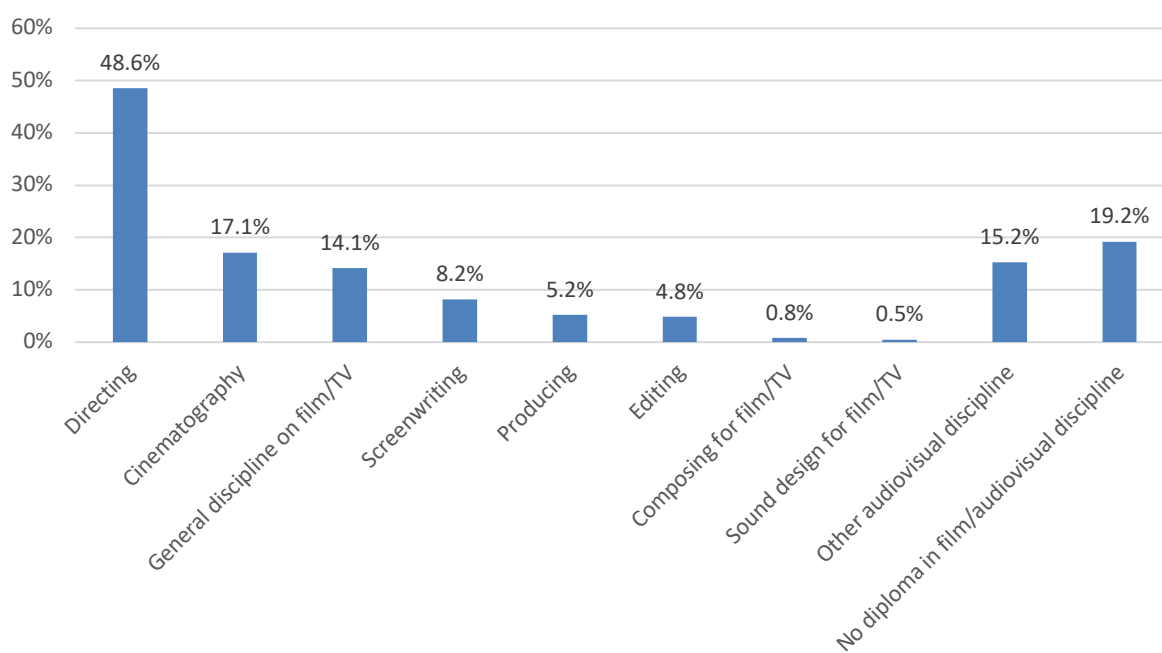


Figure 9. Screenwriters: discipline in which one obtained a diploma of higher education (n=947; multiple answers possible)

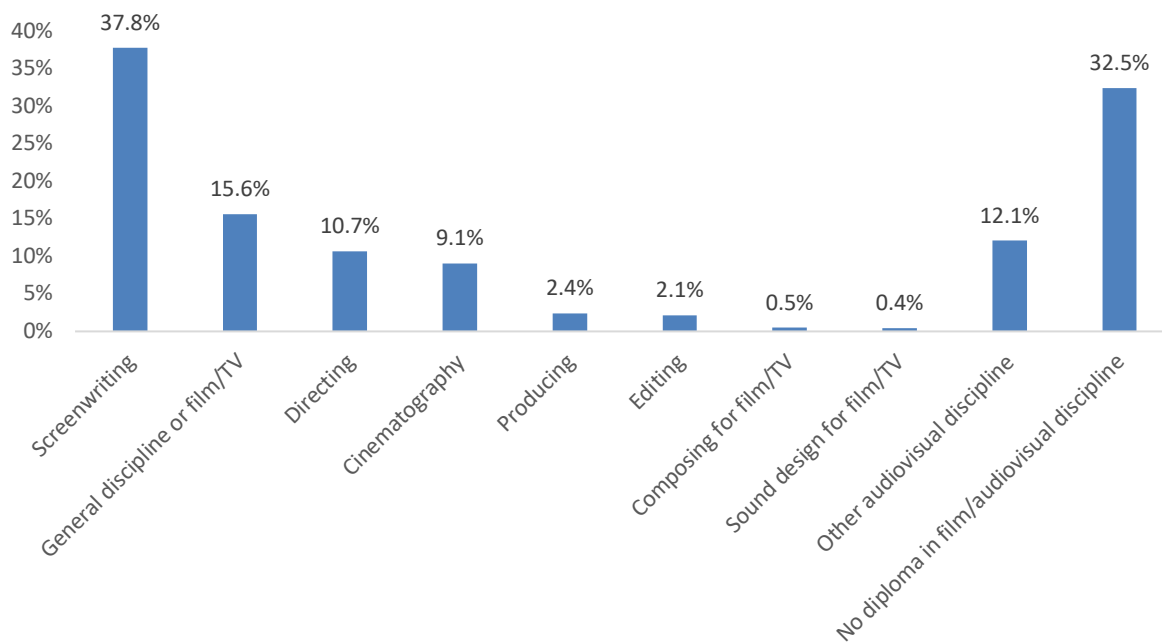
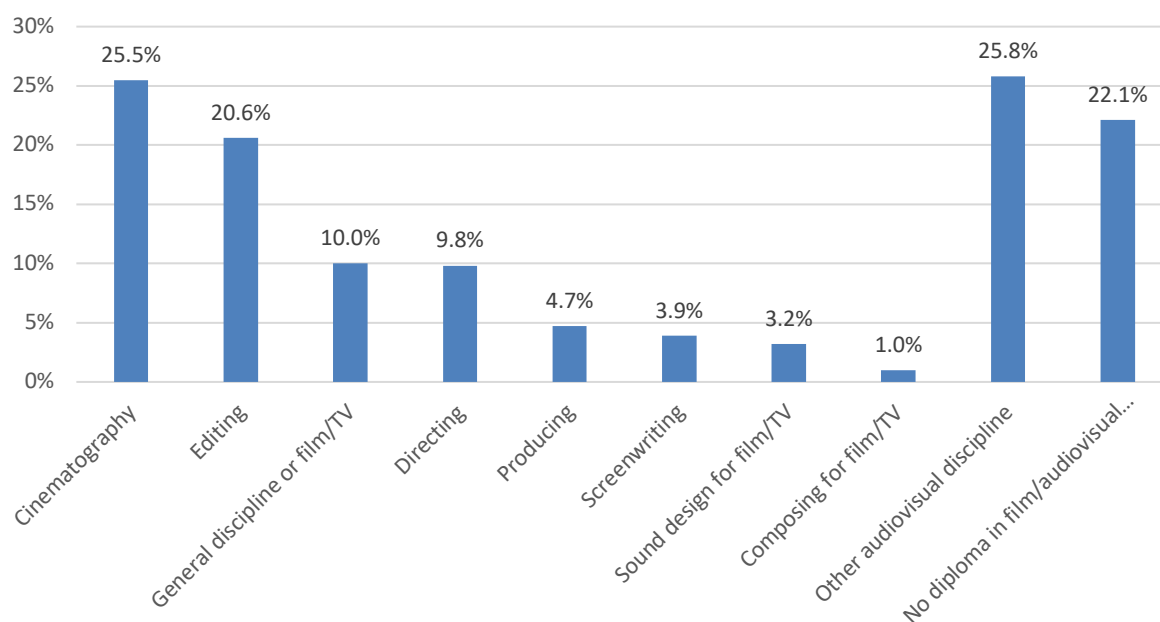
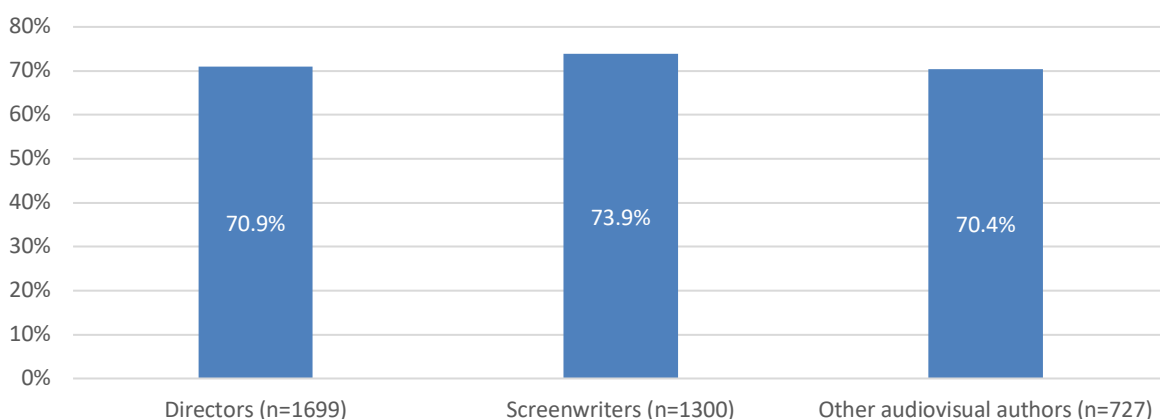


Figure 10. Other audiovisual authors: discipline in which one obtained a diploma of higher education (n=592; multiple answers possible)



As education for a career in the arts does not stop after graduation but also includes an ongoing development of skills, we asked participants if they had followed any training or skill development courses during their career as an audiovisual author. Figure 11 shows that the majority (roughly 70%) of the participants in all three disciplines followed additional training at some point in their career.

Figure 11. Percentages of persons that followed additional training or skill development courses, by discipline

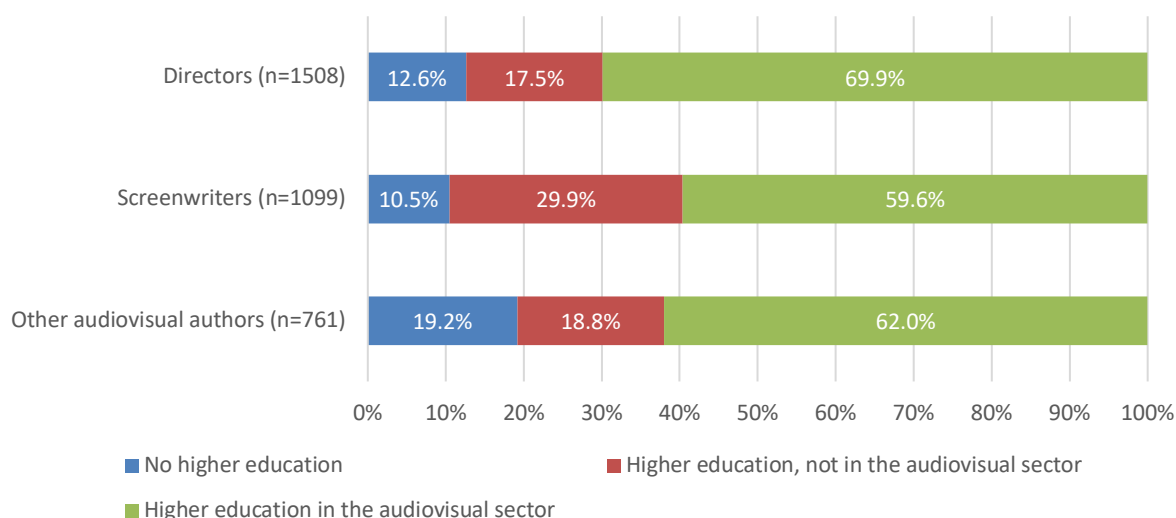


Dutch data included

As a composite measure for the educational level for audiovisual authors, we distinguish between (1) no higher education, (2) higher education but not in the audiovisual sector (3) and higher education in the audiovisual sector (figure 12). Most **directors** have a degree in higher education in the audiovisual

sector (70%). Most **screenwriters** also have a degree in higher education, but more often than directors they have a diploma not related to the audiovisual sector (30%). Within the group of **other audiovisual authors**, there are relatively more respondents without a higher education degree.

Figure 12. Level and type of education by discipline

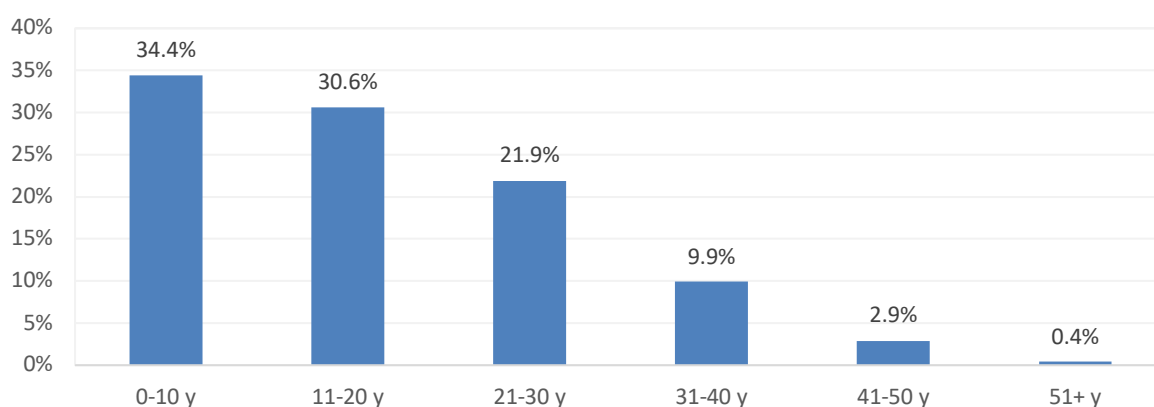


3.3 Background as a remunerated audiovisual author

To get an impression of the participants' experience in the audiovisual sector, we asked them the number of years they have been earning an income through their activities as an audiovisual author. Figures 13 to 15 show the number of years (divided into categories of ten years) respondents have generated income through their work as an audiovisual author⁸. Among **directors**, the category with ten years of experience or less is the most numerous (34%), followed closely by the directors with 11 to 20 years of experience (31%). After this category the percentages gradually decline. The distribution among **screenwriters** is likewise skewed towards the groups with less than ten years (41%) or 11-20 years (34%) of history as a paid screenwriter. A similar pattern can be observed among **other audiovisual authors**, with 29% having ten years or less of history as a paid audiovisual author, and 32% with 11-20 years of history (whereas the ones with 21-30 years comprise roughly 20%, those with 31-40 years a mere 12%).

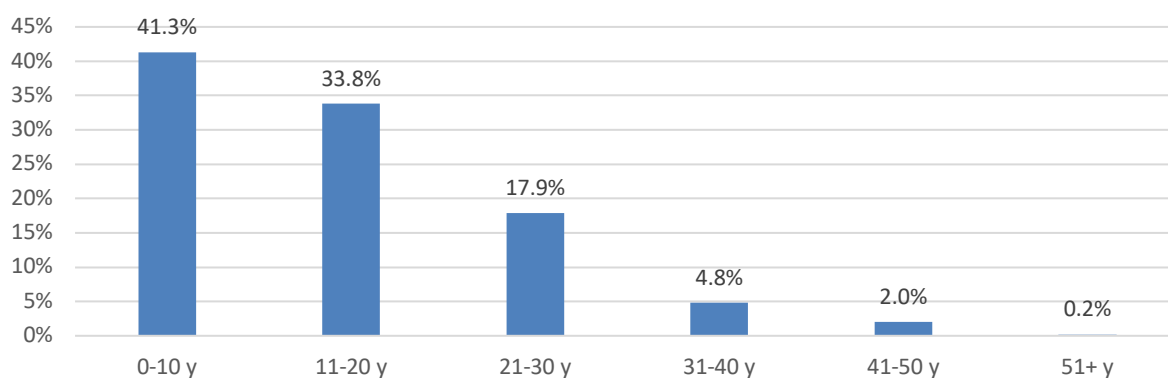
⁸ In figures 13 to 15, disciplines are based on self-identification.

Figure 13. Directors: Amount of years generating income through work as a director (n=1423)



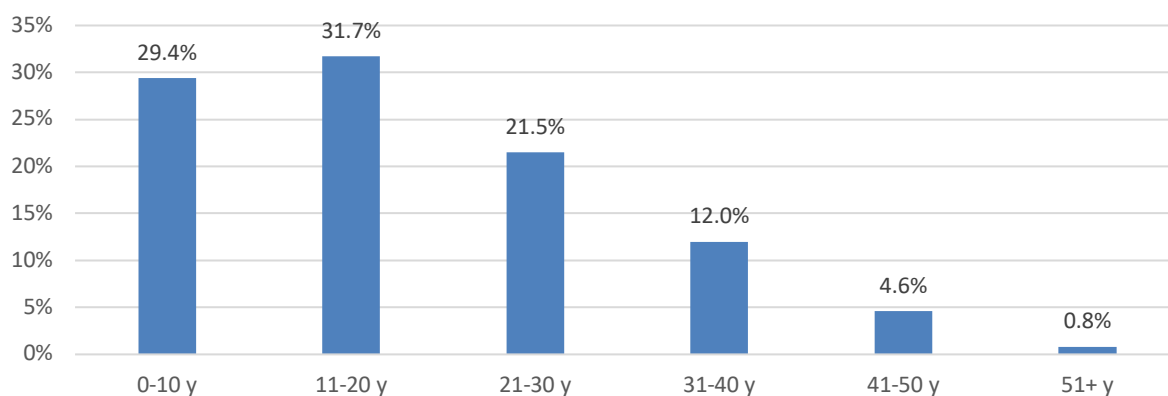
Dutch data included

Figure 14. Screenwriters: Amount of years generating income through work as a screenwriter (n=1074)



Dutch data included

Figure 15. Other audiovisual authors: Amount of years generating income through work as an audiovisual author (n=851)



Dutch data included

3.4 Status as an audiovisual author

Respondents were asked to assess their own status within the audiovisual field, ranging from ‘an emerging author’ to ‘an established author’. Figure 16 shows that more than half of the audiovisual authors in our sample identify themselves as ‘established’ (61% for **other audiovisual authors**). As already mentioned in the introduction, this high number of established directors and screenwriters is a consequence of our sampling strategy. We only have members of national professional organisations in our sample, and membership already requires a certain degree of experience and status within the field.

Figure 17 shows that the gender distribution is more equal among emerging audiovisual authors, and is more unbalanced with an overrepresentation of men among established authors. This division is a little less pronounced among **screenwriters**, where there are 56% men among emerging screenwriters and 64% among established screenwriters.

Figure 16. Status as an audiovisual author, by discipline

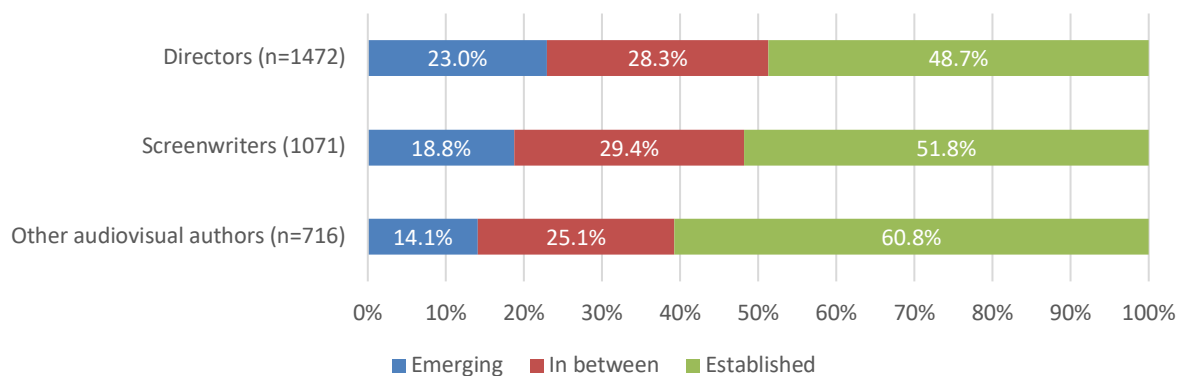
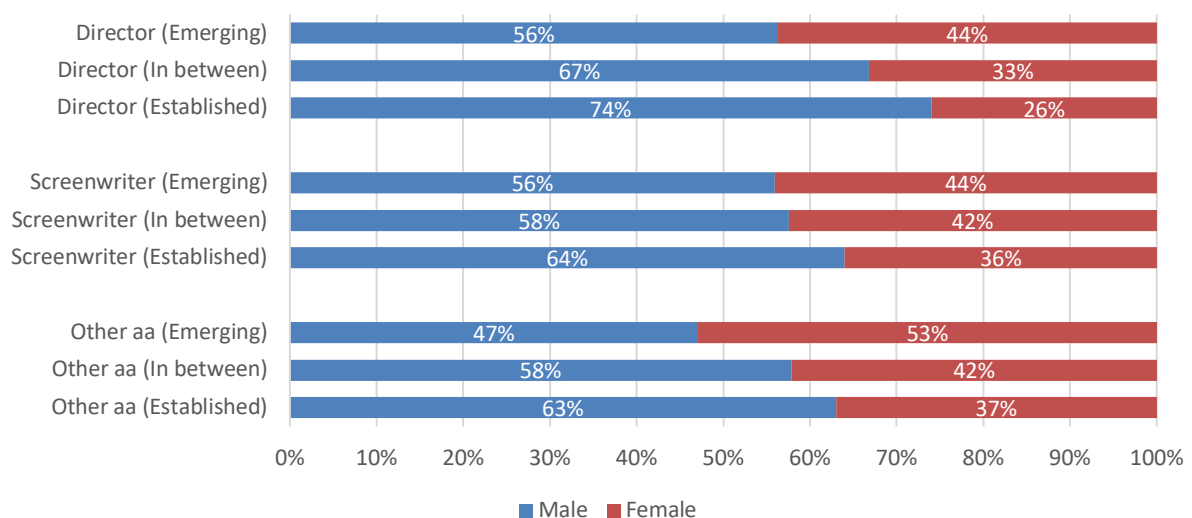


Figure 17: Gender composition according to status by discipline



4 Professional activities

Key findings

- During the reference year (2016) 80% of **directors** were involved in project development, 65% in pre-production, 80% in filming and 60% in post-production
- During the reference year (2016) 77% of **screenwriters** were involved in project development and 95% in writing
- Project development is often not remunerated
- Almost all audiovisual authors do secondary activities (other activities related to the audiovisual field but not directly related to their primary activity of directing or screenwriting). Most important secondary activity is teaching: 53% of the **directors**, 48% of the **screenwriters** and 45% of the **other audiovisual authors** teach or give workshops
- The median **director** works 45 hours, the median **screenwriter** 40 hours and the median **other audiovisual author** 45 hours.
- On average, **directors**, **screenwriters** and **other audiovisual authors** spend respectively 63%, 68% and 73% of their working time on primary activities

4.1 Number of productions

Each author was asked to note down the number of cinema films, commercial commissioned work (e.g. advertisement, corporate films) and TV productions he or she worked on in each year, in the five years prior to the survey (2017, 2016, 2015, 2014 and 2013). We asked them about their projects during the last five years because the number of projects on which an audiovisual author is involved can fluctuate heavily from year to year.

This immediately becomes apparent when we look at the share of audiovisual authors that reported at least one year in the last 5 where they did not do any productions as an audiovisual author. This is the case for 55,1% of the **directors**, 49,4% of the **screenwriters** and 28,7% of the **other audiovisual authors**. Thus, these authors have experienced long periods of inactivity (or unpaid activity) in their work as an audiovisual author, which is a consequence of the very high prevalence of freelance work in the audiovisual sector. Most authors will do other work or have other ways to compensate for this loss of income in years where they are not working on other productions⁹.

⁹ In table 12, we see that not working on any projects in the median year over the past 5 years has a strong influence on the income generated through audiovisual work, but not on the total income. This implies that authors not working on any projects usually have strategies to keep their total income on the same level as authors who do 1 or 2 projects in the median year. Both total income and income from audiovisual work increases for authors who do more than 3 projects a year.

Since it is possible that an author works on one project over multiple years, which is counted multiple times over the years, also the average over the last five years is not a good indicator. This would result in an overestimation of the number of productions one works on. Therefore, we look at the median year. When we take the median year of the last five years, extreme years are not taken into account and we avoid double counting of productions spanning more than one year. In this median year, the average number of productions for **directors** is 4,2, for **screenwriters** it is 3,6 and for **other audiovisual authors** it is 13,0.

These figures are strongly influenced by a number of authors who are working on a large number of productions per year (more than 10). Figure 18 gives a clearer view on this and shows the percentage of authors that worked on 0 productions, 1 or 2 productions and 3 or more productions in the median year (over the past 5 years) per discipline (respondents who are retired are excluded from the analysis). In a median year, 26% of **directors** were not working on a specific production, 44% on one or two productions and 30% on 3 or more productions. **Screenwriters** are working more often on one or two productions than directors (52%) and **other audiovisual authors** are working more often on 3 or more productions (60%).

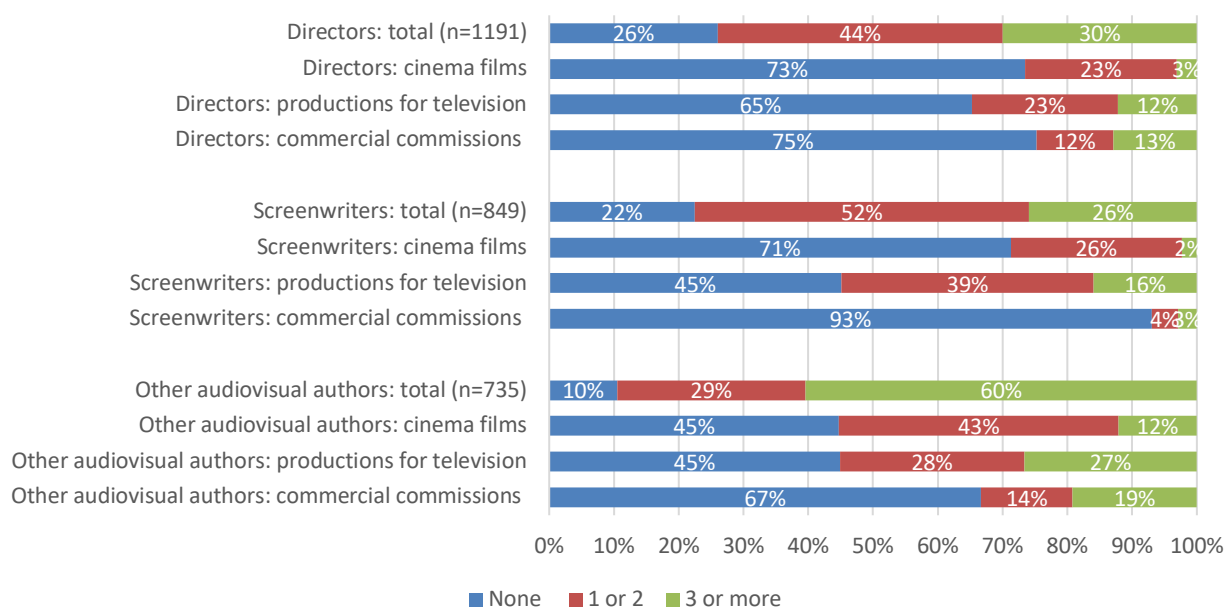
There are only small differences in the type of productions that **directors** work on. 35% were working on productions for television, 28% on cinema films (most often one or two productions at a time) and 25% were doing commercial commissioned work (e.g. advertisement, corporate films) in a median year. **Screenwriters** are far more active in television productions (55% were doing at least one television production in a median year) but they are less involved in commercial commissioned work (e.g. advertisement, corporate films; only 7%). **Other audiovisual authors** work on more productions in general, and this is especially the case for cinema films: 55% were involved in at least one cinema production in a median year. These authors usually perform less time-consuming tasks in the movie production process which require less preparation. This could explain why they are more often involved in multiple productions per year than directors and screenwriters.

Figure 18 shows the age distribution for the total amount of productions worked on (in the median year). For **directors**, the youngest age group appears to be the most productive with 47% working on 1 or 2 productions and 32% working on 3 or more productions. Directors in the oldest age group are the least productive, with 34% were not working on any productions in the median year.

For **screenwriters**, both the youngest and the oldest age group were the least productive. Respectively 31% and 28% were not working on any productions in a median year.

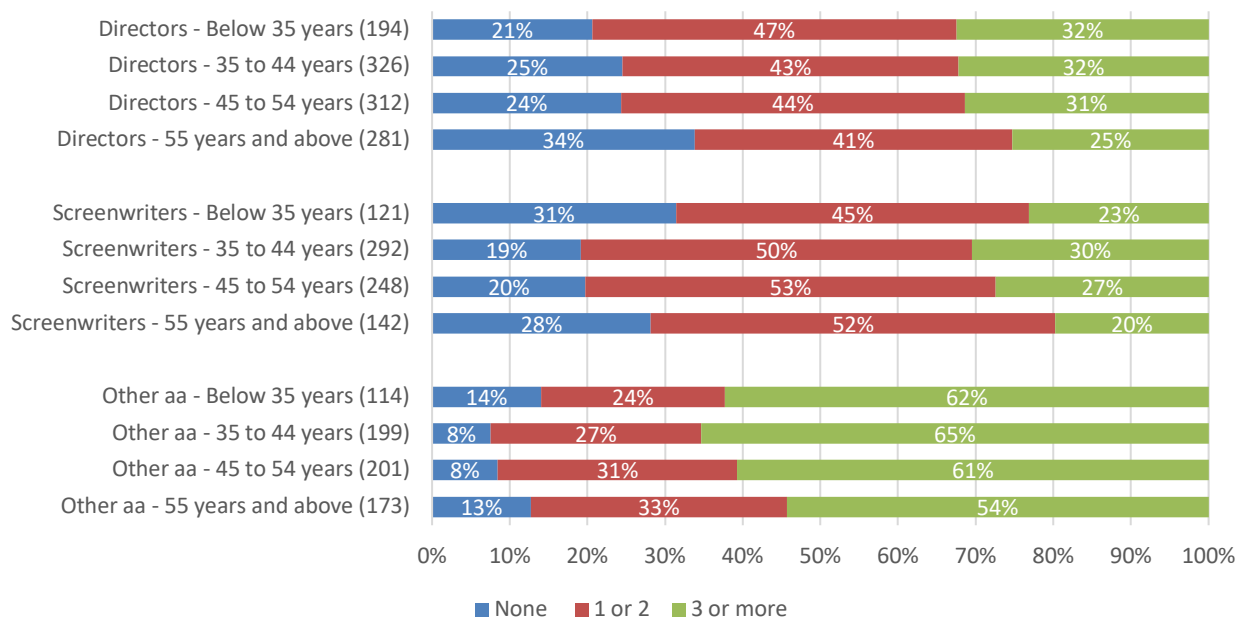
For **other audiovisual authors**, a similar trend arises but the differences are less pronounced. 14% of the youngest audiovisual authors and 13% of the oldest audiovisual authors were not working on any productions in the median year.

Figure 18. Amount of productions worked on in the median year over the past five years, by discipline



* Distinction between disciplines is based on self-identification (retired audiovisual authors are excluded from the analysis)

Figure 19. Amount of productions worked on in the median year over the past five years, by discipline and age



* Distinction between disciplines is based on self-identification (retired audiovisual authors are excluded from the analysis)

Audiovisual authors speaking ...

Female directors rarely get commercial work, or even want it, a lot of us prefer working on our own projects, - and they are often too "artistic" or experimental to receive funding. In 2016 only 20% of the funding for feature films went to female filmmakers. (Director, female, age group: 35-44, Norway)

Everyone is turning to networks and wants to produce TV series. There's a real shift happening right now because of this. It seems to me that producers become extremely cautious when they look at a film project, and would rather develop a TV series concept that [they] can safely sell to [broadcasting] networks. In any case, we, writers are not making enough when employed to write TV series, we usually get the same amount we would for a 100 minutes film script and we work five times as much. (screenwriter, female, age group: 55-64, Italy)

4.2 Typology of activities

In order to construct a typology of activities, we distinguish five audiovisual genres: cinema (fiction, feature films), fiction for television, documentaries for cinema, documentaries for television and other work in the audiovisual sector (which includes non-fiction for television, music videos, animation and commercial commissioned work (e.g. advertisement, corporate films)). We asked all audiovisual authors in which genres they are active in. Almost half of the **directors** are doing cinema work, more than half are doing other work, 44% are involved in making television documentaries and 32% in making cinema documentaries. Most **screenwriters** are active in fiction for television (77%) or cinema (62%). 11% are also involved in making cinema documentaries and 15% are making documentaries for television. Almost half (47%) of the screenwriters are also doing other work in the audiovisual sector (which includes non-fiction for television, video clips, animation and commercial commissioned work (e.g. advertisement, corporate films)). Most **other audiovisual authors** are also doing other work in the audiovisual sector (73%).

Table 2. Activities in different genres (in 2016)

	Director (n= 1433)	Screenwriter (n= 1037)	Other audiovisual author (n=697)
Cinema	46,3%	61,9%	55,7%
TV fiction	36,8%	77,0%	54,4%
Documentary (cinema)	32,1%	11,1%	39,0%
Documentary (TV)	44,0%	15,4%	50,1%
Other work	64,6%	47,4%	72,6%

Because most audiovisual authors combine different genres, we construct a classification of authors based on these five genres:

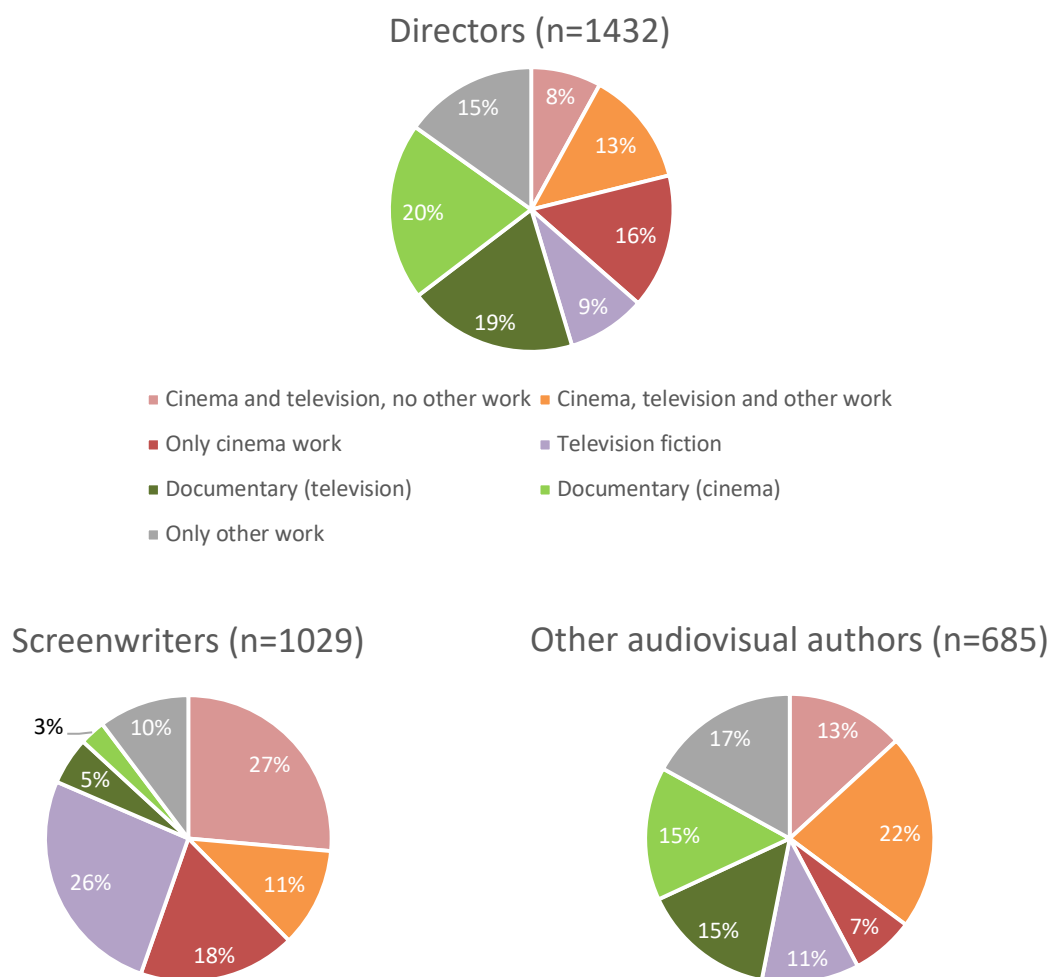
1. **Cinema and television, no other work:** These authors combine cinema with fiction for television or documentaries, but are not doing other work (non-fiction for television, video clips, animation and commercial commissioned work (e.g. advertisement, corporate films))
2. **Cinema, television and other work:** These authors combine cinema with fiction for television or documentaries and other work (non-fiction for television, video clips, animation and commercial commissioned work (e.g. advertisement, corporate films))
3. **Only cinema work:** These authors only work on feature films (possibly combined with documentaries for cinema)
4. **Television fiction:** These authors are not involved in feature films, but are working on television fiction (possibly combined with documentaries or other work)
5. **Documentary (television):** These authors are working on TV documentaries and not on cinema, TV fiction, or cinema documentaries (possibly combined with other work)
6. **Documentary (cinema):** These authors are working in cinema documentaries, possibly combined with TV documentaries or other work (but not feature films or TV fiction)
7. **Only other work:** These authors are not working on cinema, TV fiction or documentaries (only other work)

Figure 19 gives a classification of directors, screenwriters and other audiovisual authors according to this typology. When we look at the 46% of **directors** who were involved in cinema, 16% only do cinema work, 8% cinema and television work (no other work) and 13% do cinema, television and other work. Only 9% of the directors are TV fiction directors. 20% are cinema documentary authors and 19% TV documentary authors. 15% are only doing only other directing work.

62% of the **screenwriters** are working on cinema productions. 16% are doing this exclusively (only cinema work), 19% are screenwriters for cinema and television (no other work) and 11% are all round screenwriters (cinema, television and other work). 26% of screenwriters are television fiction authors. Only a small group are exclusively working on cinema documentaries (3%) or television documentaries (5%). 10% are screenwriters who only do other types of work.

7% of the **other audiovisual authors** are only working on cinema productions (feature film), 13% are cinema and television (no other work) authors and 22% do cinema, television and other work. 11% are television fiction authors, 15% television documentary authors and 15% cinema documentary authors.

Figure 20. Genre typology for directors, screenwriters and other audiovisual authors



4.3 Professional activities and sources of income

In order to map the professional activities of directors and screenwriters, we distinguish jobs within the audiovisual sector and jobs outside of the audiovisual sector.

Regarding jobs within the audiovisual sector we distinguish between primary activities (all activities directly related to generating authors' rights) and secondary activities (other activities related to the audiovisual field, but not necessarily generating authors' rights). The questions about primary activities were only asked (with a separate set of questions) to respondents who identify themselves as a director or a screenwriter (and not to other audiovisual authors). Respondents were asked whether they performed any of the listed activities in 2016 and if they did, whether they were remunerated for these activities.

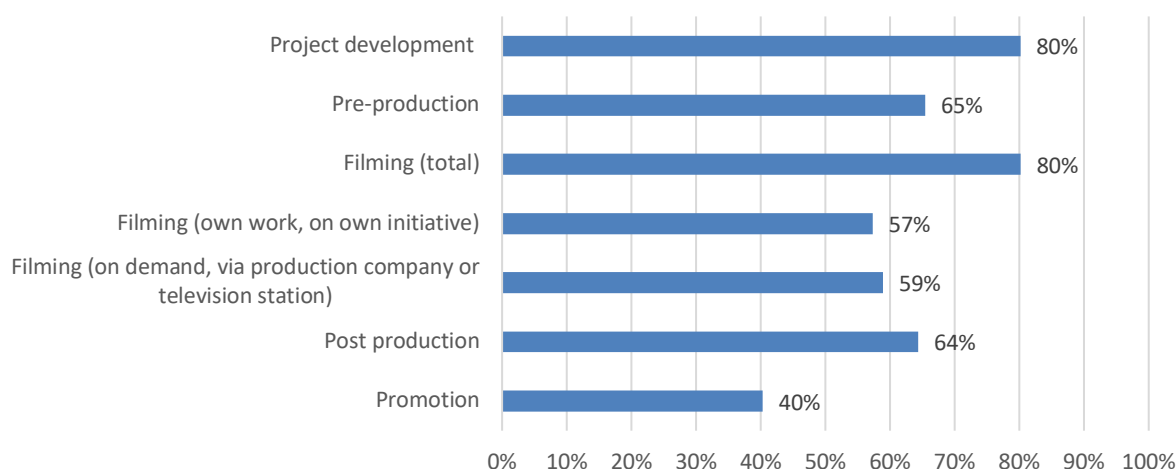
4.3.1 Professional primary activities generating authors' rights

Professional primary activities as an audiovisual author refer to all activities associated with generating authors' rights, including project development, pre- and post-production and promotion. We describe these activities separately for directors and screenwriters. Figure 21 (directors) and 23 (screenwriters) show the proportion of authors involved in these primary activities. Figure 22 and 24 zoom in on the authors who did these activities in 2016 and differentiate between authors who did not receive a remuneration, authors who were sometimes remunerated and authors who were always remunerated.

Directors

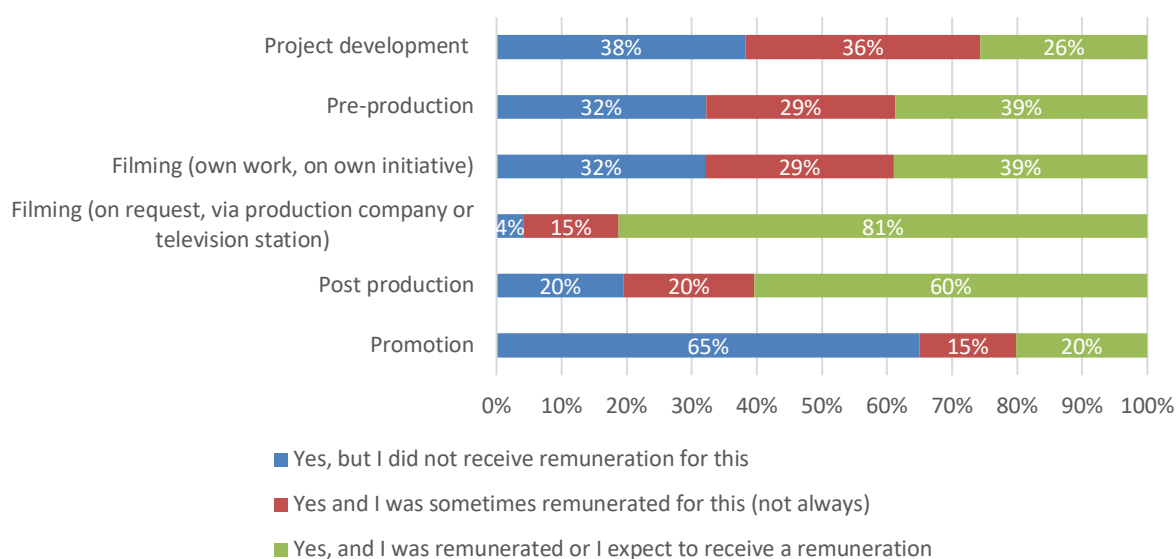
Figure 21 shows that most directors (80%) were involved in project development (research, prospecting, concept) in 2016. This type of activity often happens without a remuneration (figure 21). 34% of the directors did not receive a remuneration and 36% were sometimes remunerated. More than half of the directors were also involved in pre-productions (65%) and again this often happens without (32%) or without full (29%) remunerations.

Figure 21. Professional primary activities of directors (n= 1240)



* Distinction between disciplines is based on self-identification

Figure 22. Remunerations of directors for professional primary activities



* Distinction between disciplines is based on self-identification

The core activity of directors is filming and 80% of the directors did this activity in 2016. Here, we distinguish between commissioned work (via production company or television station) and working on personal projects. 59% of the directors did commissioned work projects and not surprisingly, this activity is most often fully remunerated (this was the case for 81% of the respondents). On the other hand, more than half of the directors (57%) also worked as a director on their own projects but only 39% of the directors who did were fully remunerated for this; 32% did not receive a remuneration for these activities and 29% were not always remunerated.

64% of the directors were involved in post-production and this activity is often fully remunerated (60%). However, 20% of the directors did post-production without getting paid and 20% received a remuneration only occasionally.

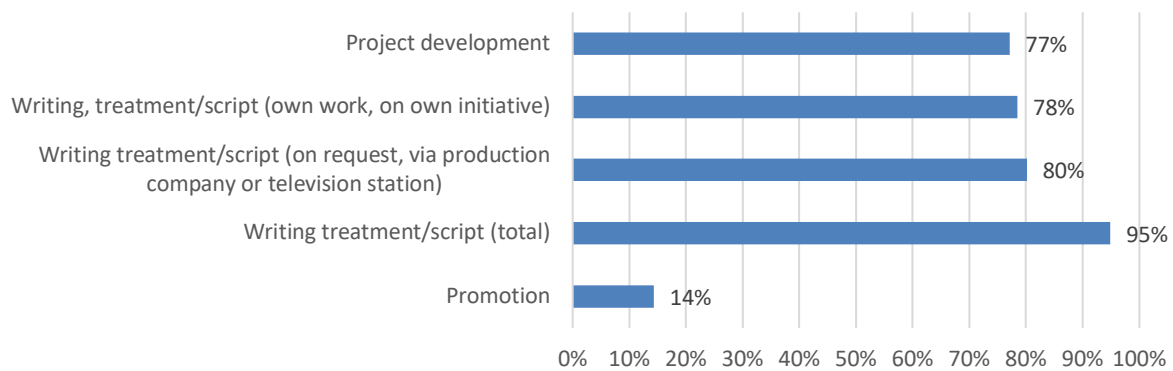
Screenwriters

77% of the screenwriters were involved in project development (figure 22) but only 33% of those received a full remuneration for this activity and 28% were not paid at all (figure 23).

Most screenwriters (95%) wrote a treatment or script in 2016 and again, there is a big difference in chances of getting a remuneration for writing on commissioned work and writing on one's own project. 80% of the screenwriters did writing on commissioned work and this is often remunerated (for 77% of the screenwriters who did this activity). Nevertheless, 22% only gets partly remunerated for this activity. 78% of the screenwriters also wrote a script or treatment on their own initiative and this happens most often without remuneration: 39% of them did not receive a remuneration and 31% sometimes received a remuneration.

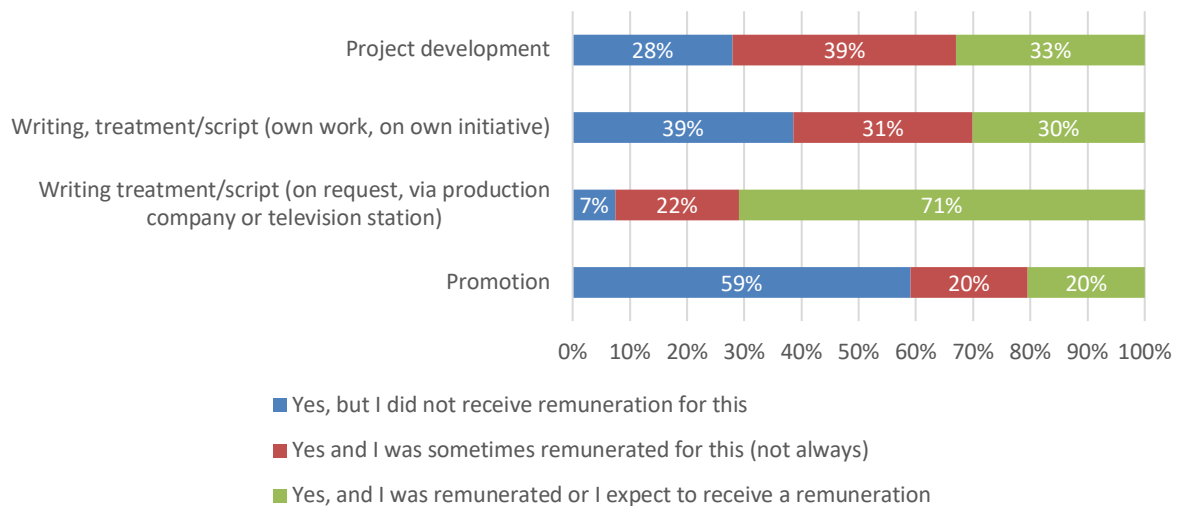
Only a small proportion of screenwriters were involved in promotion (14%) and again, this often happens without (59%) or without a full remuneration (20%).

Figure 23. Professional primary activities of screenwriters (n=886)



* Distinction between disciplines is based on self-identification

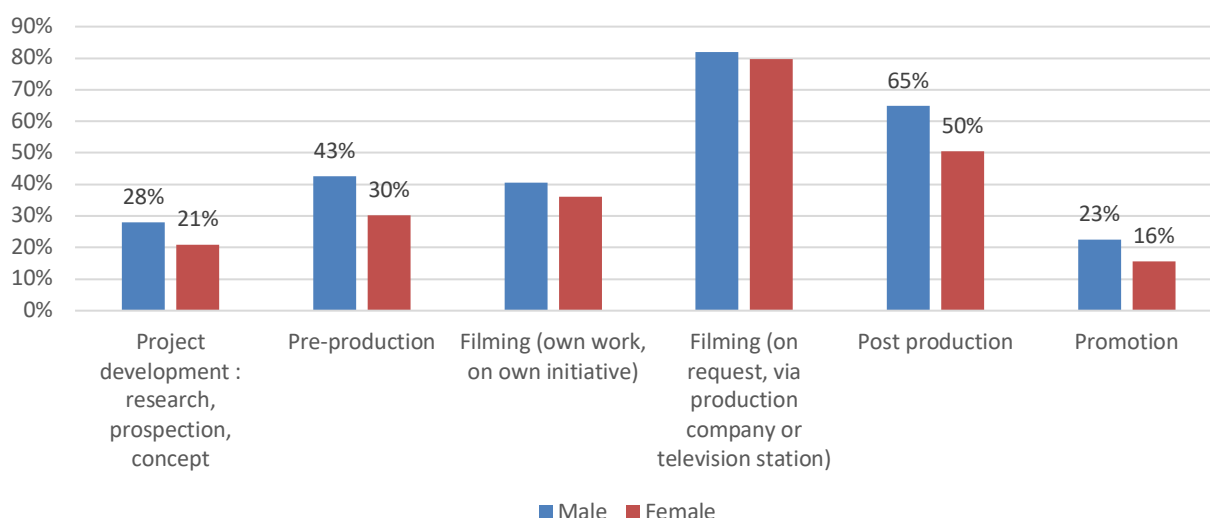
Figure 24. Remunerations of screenwriters for professional primary activities



* Distinction between disciplines is based on self-identification

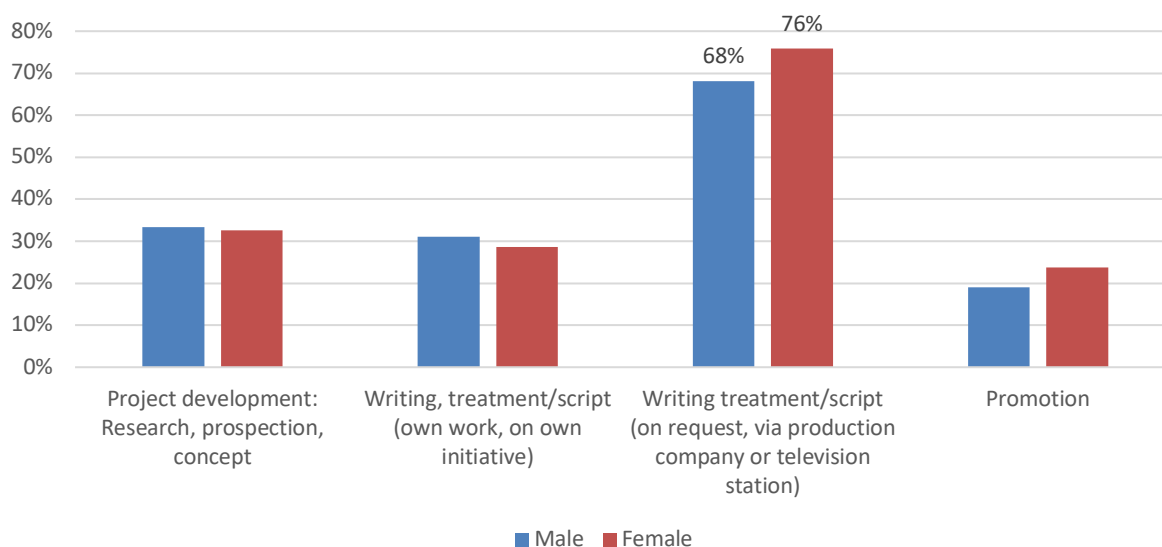
In figure 25 we separate these results for male and female directors. Data labels are included for significant differences ($p < 0,05$). Here we see that male directors are more often remunerated for project development, (pre)production, post-production and promotion. Figure 26 shows the same results for screenwriters. There are almost no significant differences here, except for writing scripts on request and female screenwriters are actually more often remunerated for this.

Figure 25. Percentage of male and female directors who received full remuneration for professional primary activities (data labels included for significant differences)



* Distinction between disciplines is based on self-identification

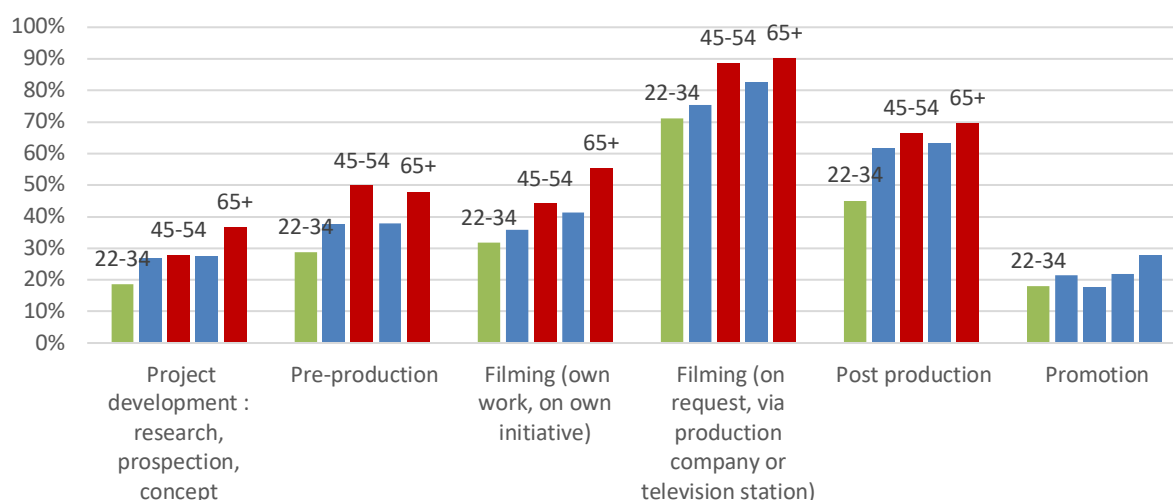
Figure 26. Percentage of male and female screenwriters who received full remuneration for professional primary activities (data labels included for significant differences)



* Distinction between disciplines is based on self-identification

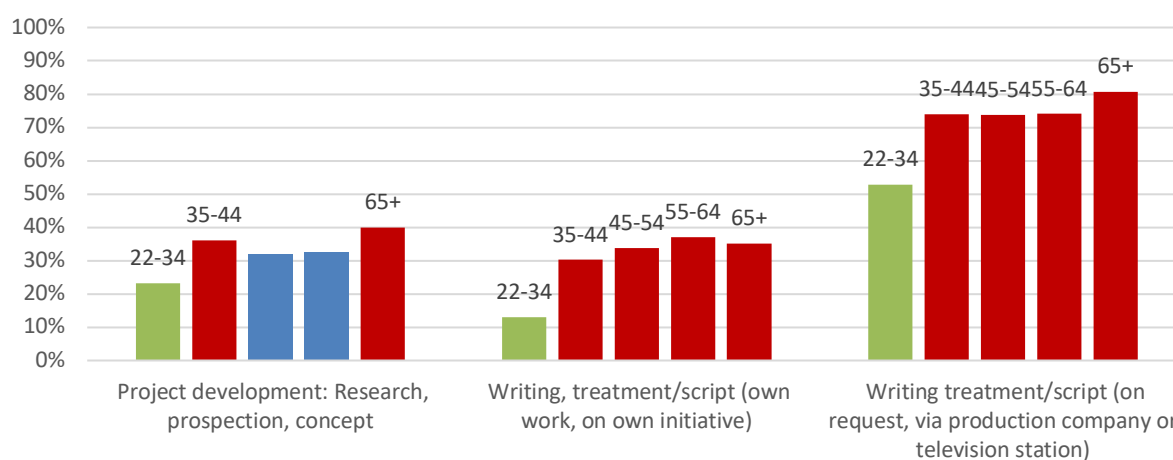
In figures 27 and 28, we present the percentage of screenwriters and directors of different age groups who received full remuneration for the different types of work. Here we compare older age groups to the youngest age group (indicated in green), when there is a significant difference ($p < 0,05$) - with the youngest age group the bars are colored red (with age labels); when there is no significant difference the bars are colored blue (no labels). For both directors and screenwriters, there is a clear trend: the youngest age group is most often not paid for all activities (except promotion for directors).

Figure 27. Percentage of directors of different age groups who received full remuneration for professional primary activities (significant differences from youngest age group are marked in red)



* Distinction between disciplines is based on self-identification

Figure 28. Percentage of screenwriters of different age groups who received full remuneration for professional primary activities (significant differences from youngest age group are marked in red)



* Distinction between disciplines is based on self-identification

Audiovisual authors speaking ...

The salary paid by production companies has never been enough to have enough time to work on pre-production. Over the last months I have not been lucky with grants, so at this very moment I'm getting unemployment money from the state, although I'm actually doing pre-production for my next projects. (Director, female, age group: 22-34, Finland)

Often, almost always, producers love my pitches but ask me to work on them without being paid. They want more material to show to the broadcaster, like bibles, characters profiles, pilots etc etc When I say "No", they're ok. Simply: they don't go through my projects even if they like them. No paid options and more material for free. Recently, during a masterclass for professionals, I spoke about it with some colleagues and they answered me that I'm too rigid and it's a pity because they present materials for free and they even receive some "no" from the producers. In Italy there's no market. Just 7 screenwriters write (for TV and cinema) and are well paid. The others have to work for free until the broadcaster greenlights the project. (screenwriter, female, age group: 45-54, Italy)

I am married to a scriptwriter, which makes finances even more difficult. There is no way we would survive without my parents' help. I often consider finding other work, but I feel like I am now too 'specialised' to switch careers, and I would also find it hard to do something else, particularly if it involved a 9-5 office environment - I like the freedom that writing brings, I just wish I earned more. What frustrates me most, is the amount of unpaid speculative work that I am expected to do. I have literally worked unpaid for weeks on projects. Writers are so often expected to come up with detailed pitches and treatments for no money whatsoever - it's simply not sustainable. I sometimes do journalistic work for some extra cash, but even that is poorly paid. It frequently affects my mental health - I know I have skills, talent and ability, so it is enormously frustrating to constantly depend on other people to say 'yes', and then even if they do give you the go-ahead, there are frequent delays with projects progression and with payment. (Screenwriter, female, age group: 35 – 44, Ireland)

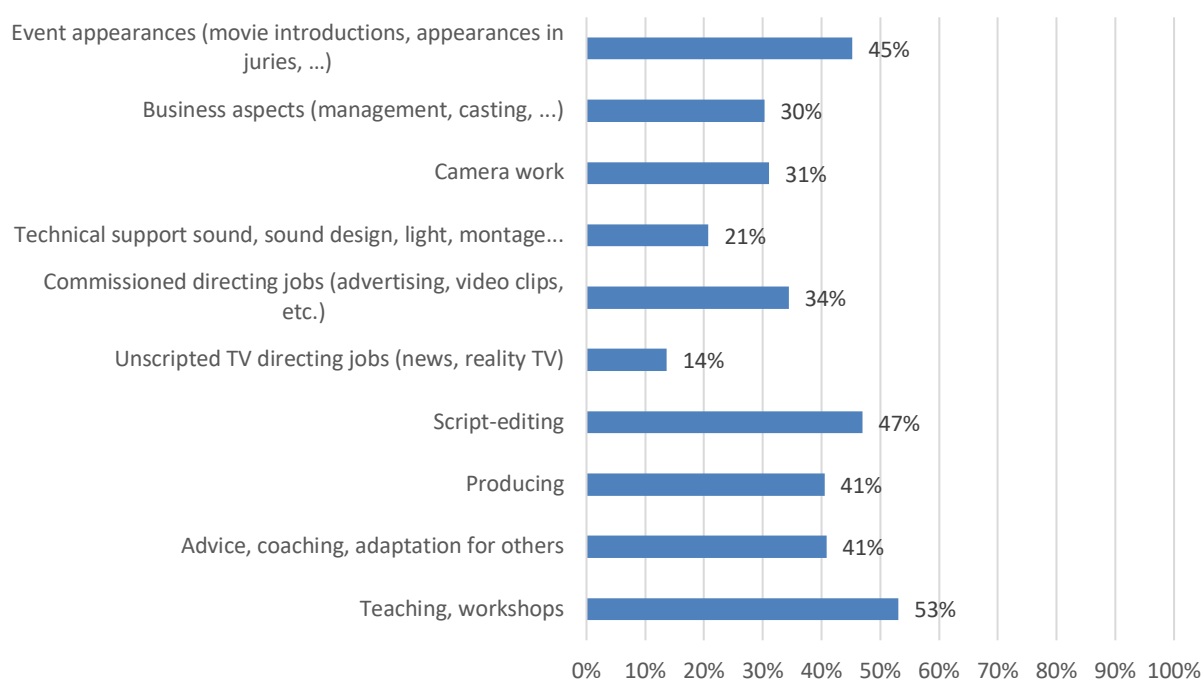
4.3.2 Professional secondary activities related to the audiovisual field

Professional secondary activities are other activities related to the audiovisual field, but not directly to generating audiovisual content as an audiovisual author. A separate set of these activities was provided for directors, screenwriters and other audiovisual authors. Again, first the proportion of authors doing these activities is presented, and then the proportion of authors remunerated for these activities.

Directors

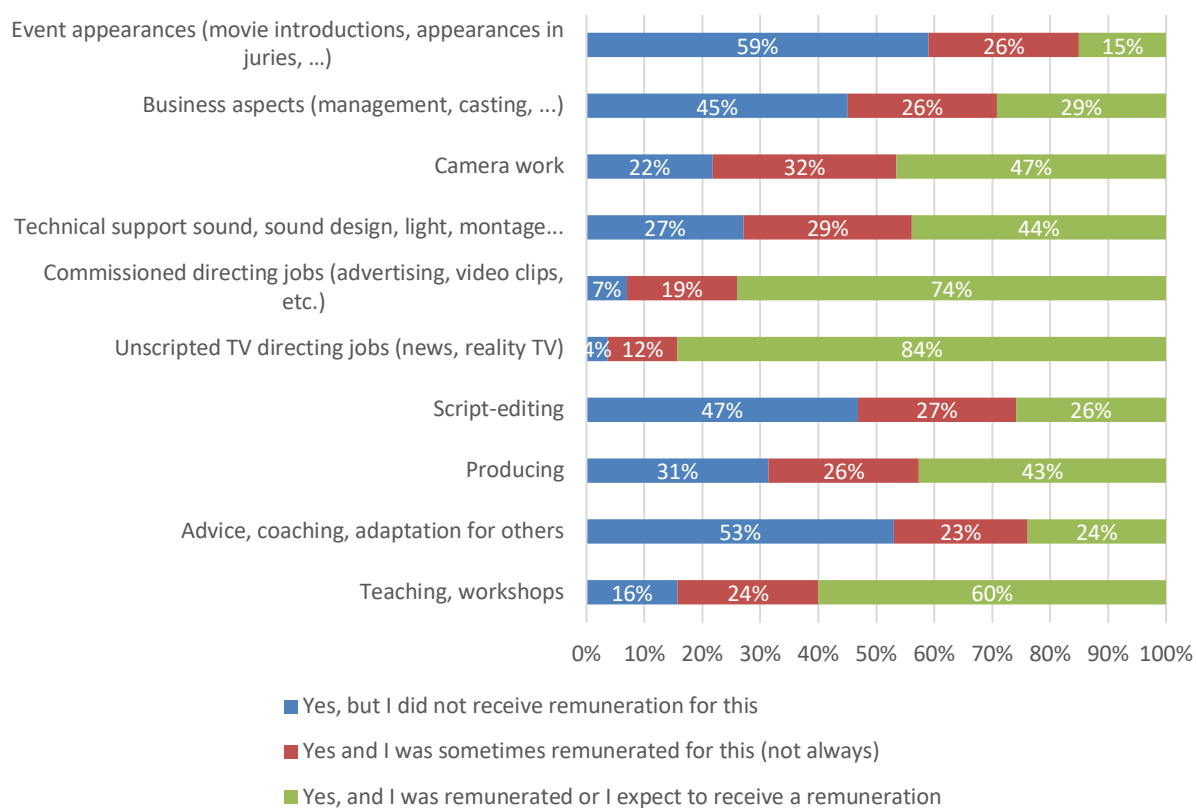
Figure 29 and figure 30 show that half of the professional directors (53%) also teach, 60% always receive a remuneration for this and 16% never. Almost half of the directors also report event appearances (movie introductions, appearances in juries, etc.) and they do this mostly without remuneration (59%). Only 15% of the directors are always remunerated for event appearances. 41% also coach or adapt the work of others, and this is also often not remunerated: 53% are never remunerated and 23% are sometimes remunerated. A relatively large number of directors also produce (41%), do camera work (31%) or do technical work such as sound, sound design, lighting and montage (21%). Less than half of them always receive a remuneration for it. Almost half of the directors are involved in script editing (47%) and almost half of them (47%) do not receive payment for this. Finally, 30% of the directors are involved in business aspects (management, casting, etc.), and again, almost half of them do not receive a remuneration for this work(45%).

Figure 29. Professional secondary activities of directors



* Distinction between disciplines is based on self-identification

Figure 30. Remuneration for professional secondary activities of directors

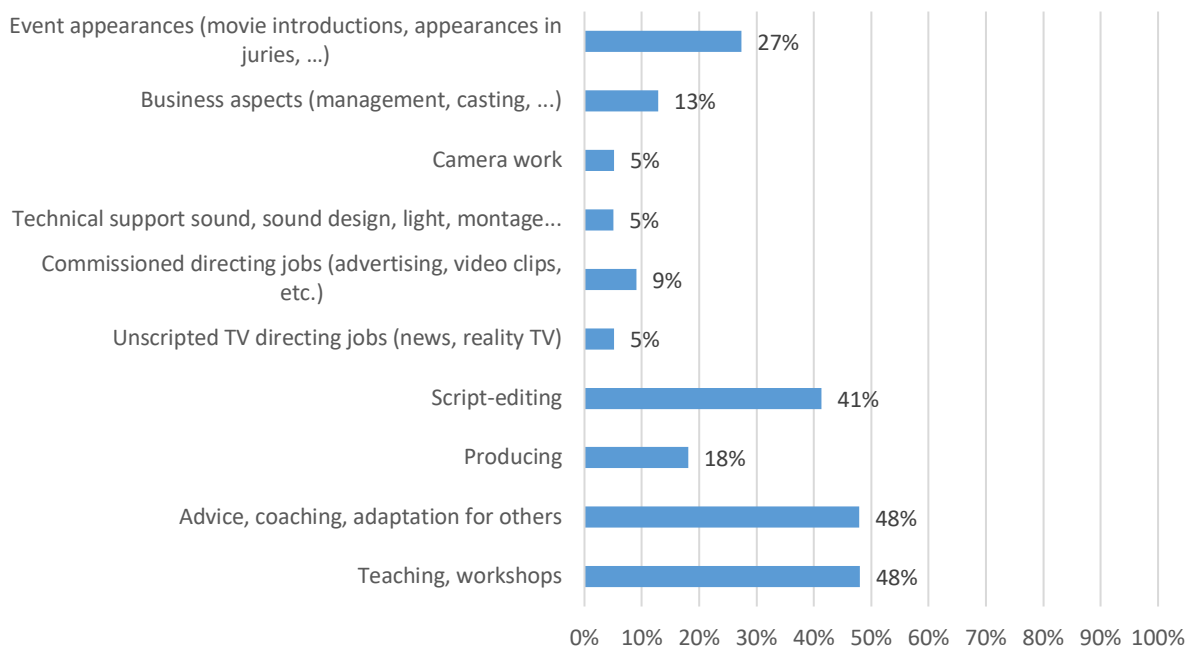


* Distinction between disciplines is based on self-identification

Screenwriters

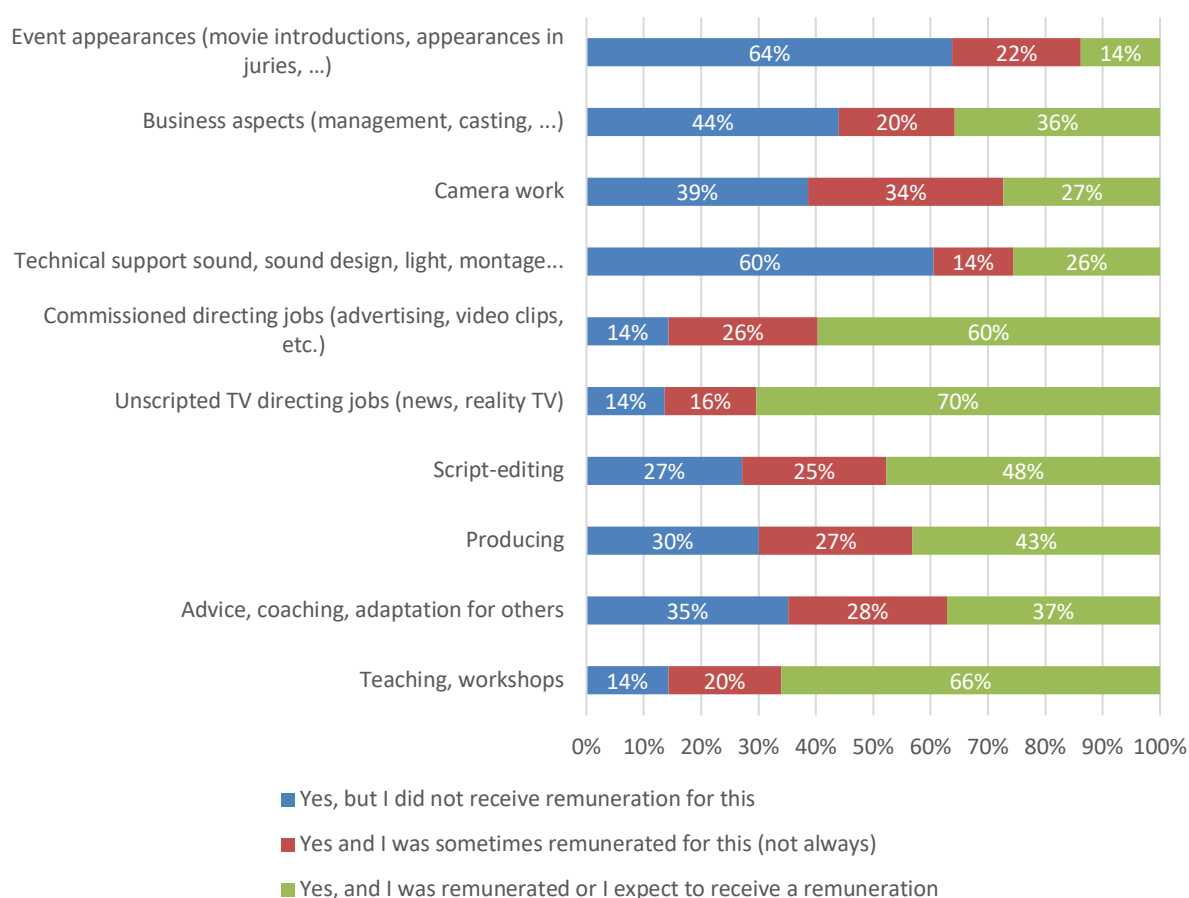
Figure 31 and 32 show that almost half (48%) of the screenwriters involved in teaching and/or provided coaching in 2016. Teaching is relatively often remunerated (66% always and 20% sometimes) and coaching a little less (37% always and 28% sometimes). Only 27% of the screenwriters report event appearances, and most often they do this without payment (64%). Very few screenwriters do commissioned or unscripted TV directing jobs (often remunerated) or technical support and camera work (most often not remunerated). Some screenwriters produce (18%) and/or are involved in management, and relatively few of them are remunerated for this (respectively 30% and 44% never receive payment for this).

Figure 31. Professional secondary activities of screenwriters



* Distinction between disciplines is based on self-identification

Figure 32. Remuneration for professional secondary activities of screenwriters



* Distinction between disciplines is based on self-identification

Other audiovisual authors

Figures 33 and 34 show that a relatively large amount of audiovisual authors who didn't identify themselves as a director or a screenwriter nevertheless did screenwriting (31%) and directing (28%) activities in 2016¹⁰. Directing is most often remunerated (57% always, 25% often) and screenwriting a little less (45% always, 23% often). Commissioned directing jobs (20%) and unscripted TV directing jobs (9%) are carried out less often, but most authors who did were remunerated (67%). 35% did camerawork and 41% technical support and over two third of these authors were always remunerated for this (67%). Business aspects were carried out by 19% of the other audiovisual authors, and 37% of them always received remunerations and 26% sometimes. Almost half of the other audiovisual authors teach (45%) and/or coach (36%). Again, teaching is relatively often remunerated (63%) and coaching less often (33%).

¹⁰ People who indicated that they did (paid) directing and screenwriting jobs were included in the dummy variables for directing and screenwriters.

Figure 33. Professional secondary activities of other audiovisual authors

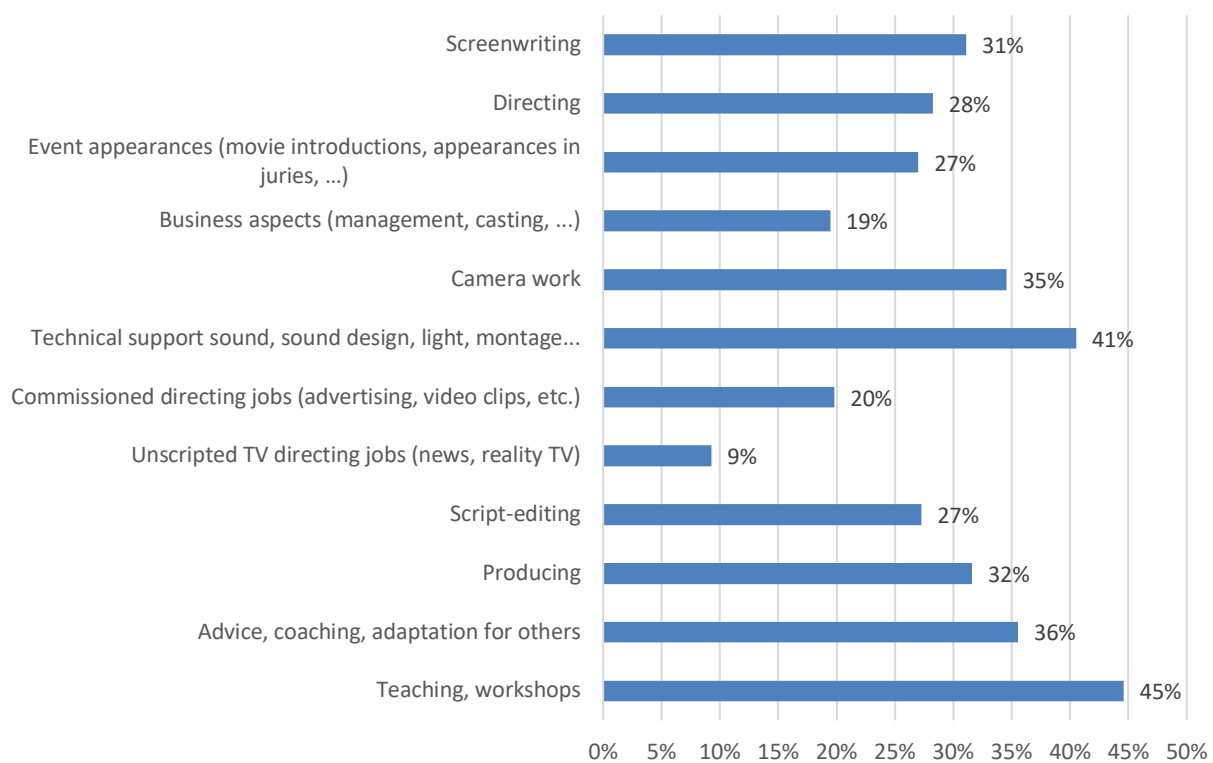
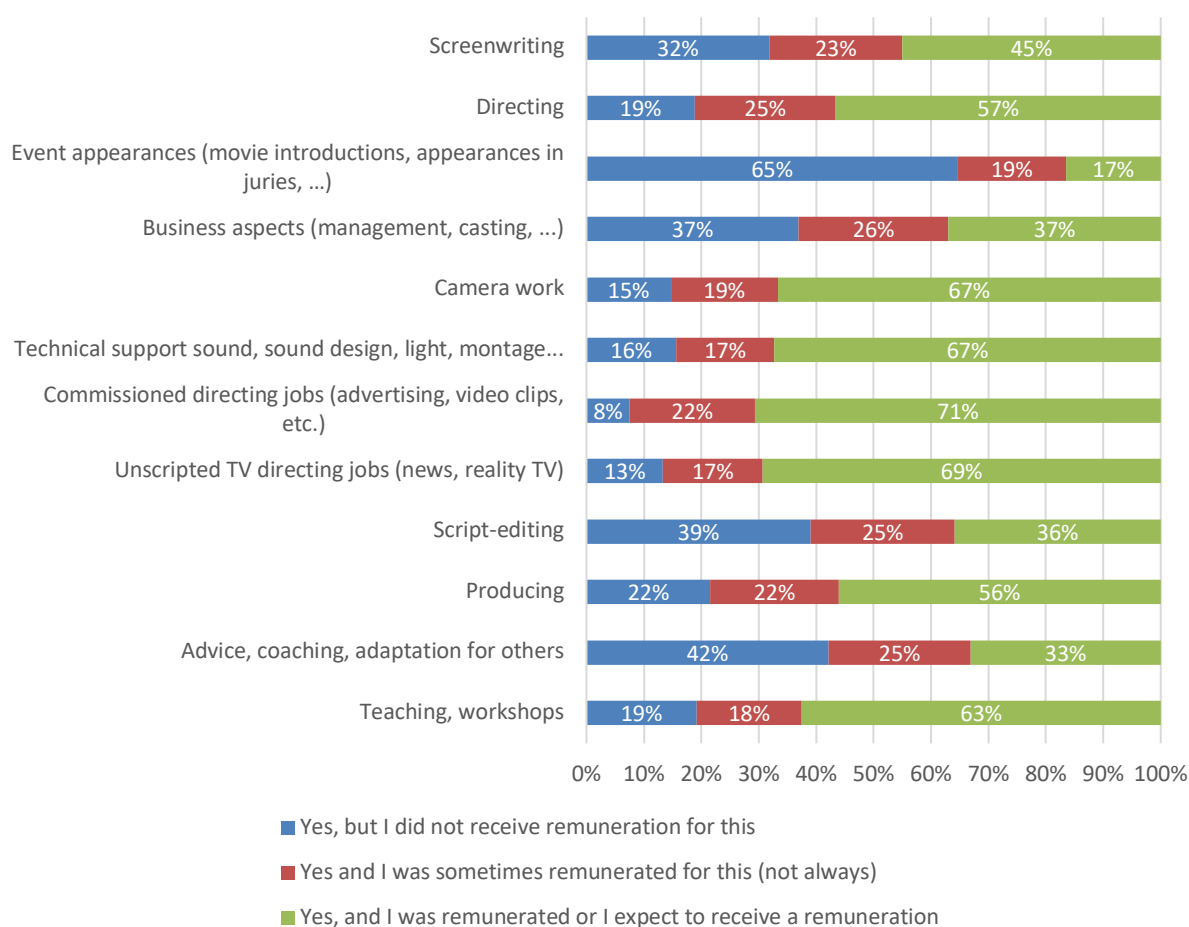


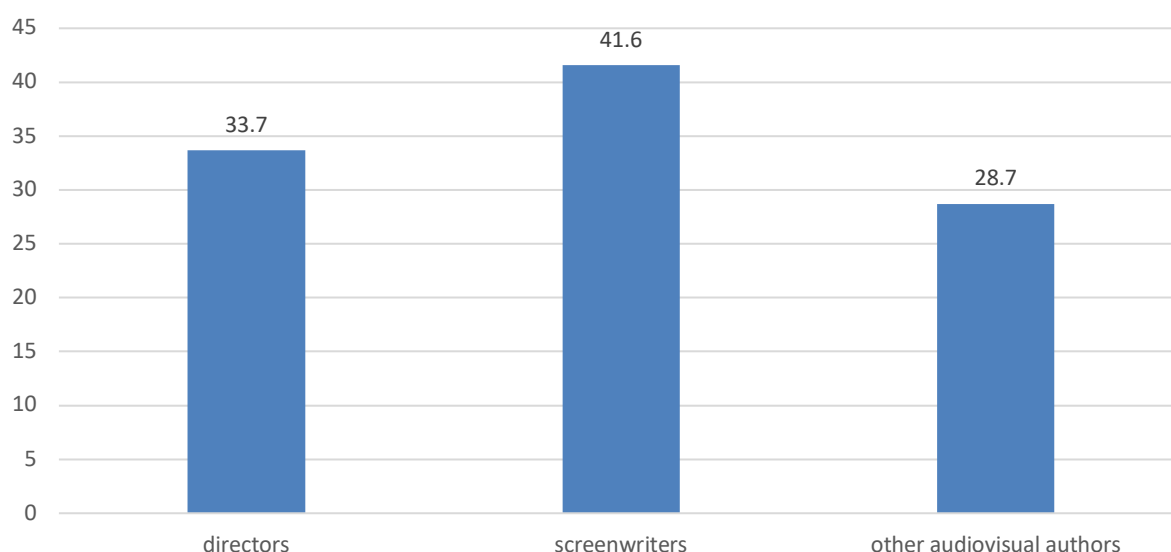
Figure 34. Remuneration for professional secondary activities of other audiovisual authors



4.3.3 Professional activities outside of the audiovisual sector

Finally, we asked the authors whether they also perform professional activities outside of the audiovisual sector. External professional activities are most common among **screenwriters**: 42% of the screenwriters also have a paid job outside the audiovisual sector. Among **directors**, this is 34% and among the **other audiovisual authors** this is less the case: 29% also have a paid job outside of the sector.

Figure 35. Remuneration for professional secondary activities of other audiovisual authors



4.4 Time spent on professional activities

Figure 36 shows the number of hours per week spent on various professional activities. We present the median number of hours to avoid a large impact of extreme cases (for example people who work over 80 hours a week). The median **director** works 45 hours, the median **screenwriter** 40 hours and the median **other audiovisual** author 45 hours. This means that more than half of all audiovisual authors work way over the conventional 38 hours a week for a fulltime job.

Figure 36. Median time spent on professional activities for directors, screenwriters and other audiovisual authors

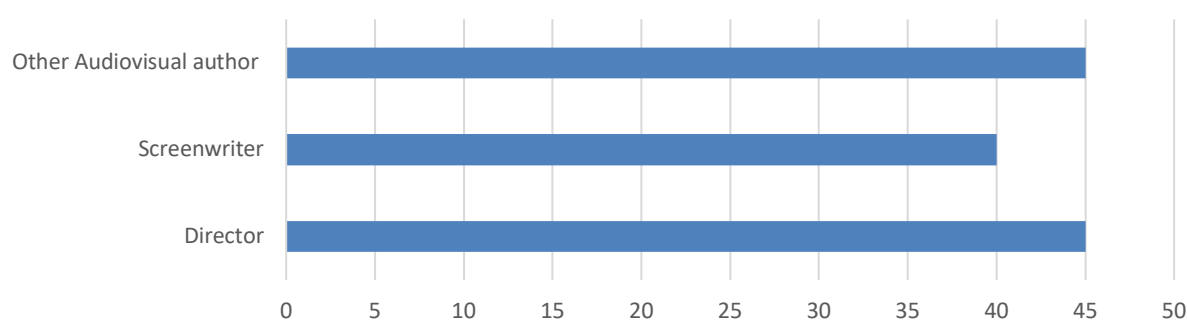
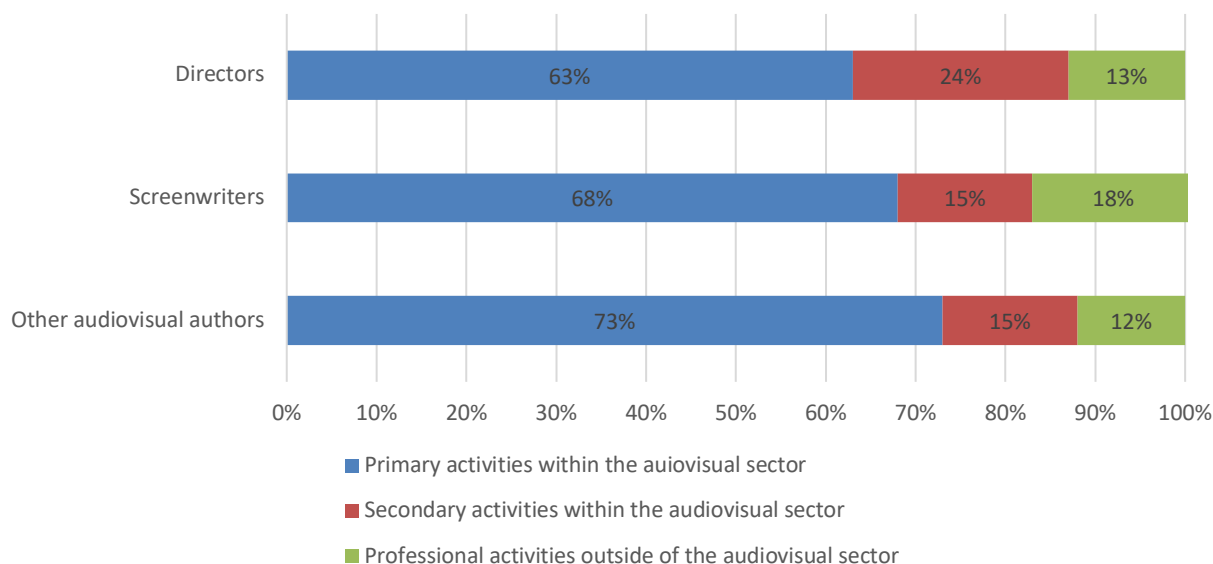


Figure 37 shows the composition of these working hours. Again, here we differentiate between primary activities (associated with generating authors' rights); secondary activities (related to the audiovisual field, but not directly to generating audiovisual content as an audiovisual author) and activities outside the cultural sector.

Other audiovisual authors spend most time on their primary activities as an audiovisual author (73%). **Screenwriters** spend 68% of their time on screenwriting and 18% of their time on activities outside the audiovisual sector. **Directors** spend a little more time on other activities within the audiovisual sector (24%) and a bit less on primary activities as a director (63%).

Figure 37. Composition of time spent on different types of professional activities



Audiovisual authors speaking ...

A lot of us get our income from part-time jobs (outside of the film industry) and from freelance work for other artists. Our work as directors happens only in our own projects (where we often are the screenwriters as well) and we don't get paid very well because of low budgets and non-commercial films. (Director, female, age group: 35-44, Norway)

5 Contracts

Key findings

- 75% of authors working on cinema productions are working with a cinema production company
- 69% of authors working on television production are working with a television production company
- 64% of documentary makers are working with a cinema production company. 51% is working with a television production company
- 80% to 90% of authors who are doing cinema, television and/or documentary work with temporary contracts.

In order to gain a view of the contractual situation of audiovisual author, participants were asked about the type of production companies they had as contractual counterparts in the past five years. Figures 38 to 39 show the results for four different types of companies: broadcasters, TV production, cinema production and entertainment production companies. Here, we distinguish between the audiovisual authors who work on cinema, television, documentary and/or other productions¹¹. Separate results for directors, screenwriters and other audiovisual authors are included in annex 11.2.

Figure 38 shows the percentage of audiovisual authors contractually bound to different types of production companies (multiple answers are possible). 74% of **audiovisual authors working on cinema productions** worked with a film production company, 53% with a TV production company, 26% with a broadcaster and 12% with an entertainment production company. It needs to be noted here that it is possible that audiovisual authors are working on multiple projects, so not all companies need to be involved in cinema projects. Figure 39 shows that only a small amount of people involved in cinema production work on a permanent basis with these companies (about 8%)¹².

69% of the **audiovisual authors involved in television production** work with a television production company, 33% with a broadcaster and 14% with an entertainment production company. Again, only a few of these employees work with a permanent contract (only 12% of the people working for a TV production company, 15% of the ones working for a broadcaster).

64% of the **documentary makers** are contractually bound to a film production company, 51% to a television production company, 30% to a broadcaster and 11% work with an entertainment production company. Compared to other authors, there are slightly more documentary makers with a fixed contract, but it remains a small minority who is working with a permanent contract.

Audiovisual authors who are not working on cinema, television or documentary productions are also less frequently bound to film production companies (45%), TV production companies (28%),

¹¹ These categories are none exclusive, except for the other category. The latter are active authors who are not working on cinema, television or documentary productions. People who are retired are excluded from the analysis.

¹² Hungary and Lithuania are exceptions here because of the higher prevalence of fixed term contracts in these countries. For example, In Hungary 43% of audiovisual authors working for a broadcaster have a fixed contract.

broadcaster (15%) or entertainment companies (15%). However, when they have a contract, it is more often a fixed contract (between 25% and 37%).

Figure 38. Audiovisual authors working on cinema, television, documentary or other productions, working for different types of companies

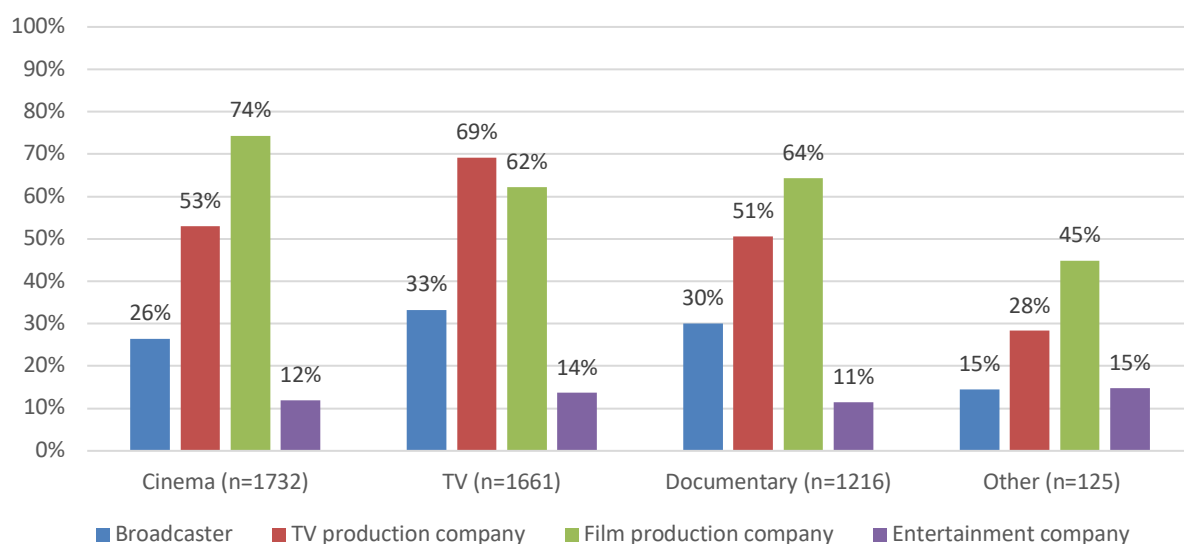
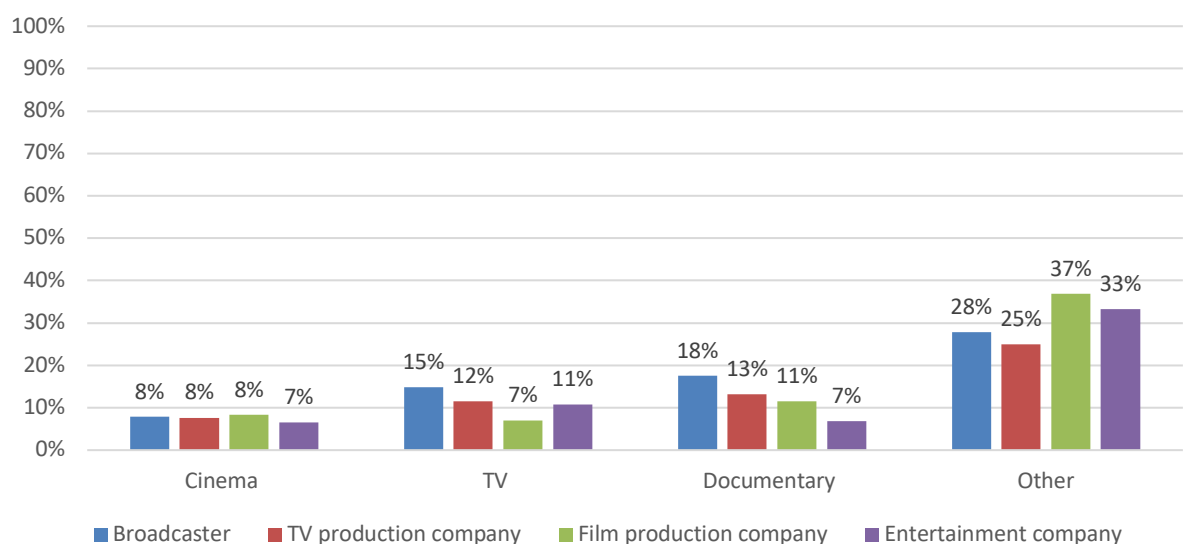


Figure 39. Audiovisual authors working on cinema, television, documentary or other productions working for different types of companies, working with a fixed contract.



6 Level of remunerations

Statistical reader

For income, we focus on both the **mean (or average)** and the **median** total annual net income.

The **mean (or average)** income is the sum of income from all audiovisual authors, divided by the number of audiovisual authors. Extreme values have a strong impact on this measurement. For example, one author who makes € 200.000 a year will have a strong positive impact on the numerator of this fraction, resulting in a higher mean.

The **median** income is the income of the 'median' audiovisual author (50% of audiovisual authors has a lower income, 50% has a higher income). This measurement is not impacted by extreme values or extreme levels of dispersion.

In order to visualize the dispersion in income, we also look at **percentiles**. The percentile rank is the percentage of scores in its frequency distribution that are equal to or lower than it. For example, the 90% percentile is the income level where 90% of the sample has a lower income and 10% has a higher income.

Key findings

- Including all sources of personal income
 - a median **director** earns € 25.000 a year after tax, €17.000 comes from work as a director
 - a median **screenwriter** earns € 27.000 a year after tax, €20.000 comes from work as a screenwriter
 - a median **other audiovisual author** earns € 24.000 a year after tax, €20.000 comes from work as an audiovisual author
- Documentary authors and audiovisual authors who are not working on cinema, TV fiction or documentaries (e.g. non-fiction for television, animation or commercial commissioned work (e.g. advertisement, corporate films) have the lowest income (in general and from work as an audiovisual author)
- Authors who work almost exclusively on TV fiction and authors who combine cinema with fiction for television or documentaries have the highest income
- There are very large differences according to level of recognition. Especially emerging authors have a very low median income: € 15.000 a year after tax
- There exists a clear gender gap in income which is most prominent in the middle age groups. In the age group 45 to 54 the median annual income from work as an audiovisual author for a female author is € 20.750, for a male author this is € 29.009.
- The gender gap is the highest among **directors** (more than €12.000 in the age group 45 to 54)
- Single authors experience more difficulties financially: 13% of them fail to make ends meet with income from other jobs and only 29% can (fairly) easily make ends meet solely from their income as audiovisual authors

- Secondary payments (for the exploitation of works, mainly from CMOs) range from 7.1% (emerging authors) to 17% (established authors) of the income from work as an audiovisual author, with the most extreme difference for screenwriters (from 6.3% to 20.4%).

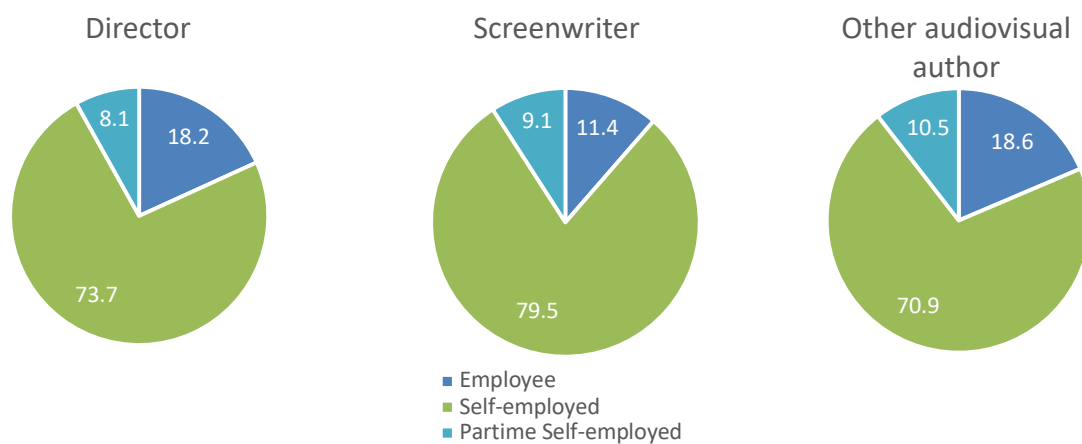
Research shows that the financial rewards for creative professions in the cultural industry are lower than other professions that require a similar level of human capital, in terms of education, training and experience (Blair, Grey, & Randle, 2001; O'Brien et al., 2016). Furthermore, this income tends to be unstable, because of the high prevalence of temporary contracts (Blair, Grey, & Randle, 2001). As a result, many 'creative workers' need to supplement their incomes from their creative work with incomes from other sources.

In this chapter we will analyse the current situation regarding the remuneration of audiovisual authors in Europe and describe the different sources of income. In these analyses we will also look at income progression over the course of an author's career, gender inequality in earnings and differences in earnings between different subsectors within the audiovisual industry.

6.1 Employment status

Before we start with the main point of this chapter, the remuneration of authors, we first describe the employment status of authors which has an effect on remuneration. Figure 40 shows that audiovisual authors are pre-eminently self-employed. Among **directors** and **other audiovisual authors** somewhat less than one in five (18%) works as an employee. More than 80% works part-time or fulltime in a self-employed capacity. Among **screenwriters** this rise to 89%.

Figure 40. Employment status of audiovisual authors



Self-employed people work mostly under their own name, not as a director of a company. This means that when people opt for self-employment, they usually do this under their own name.

Table 3. Employment specifications of self-employed audiovisual authors: type of self-employment (n=2.173)

	Director	Screenwriter	Other audiovisual author
under own name	78,1	90,0	89,2
as director of a company	21,9	10,0	10,8

Audiovisual authors speaking ...

We need a strong European advocacy for art and cultural workers, who lately in general tend to be more and more self-employed (we are the service providers [of] the digital work world) which requires [the enforcement of] new fair minimum eligibility rates and decent minimum social standards across Europe. There is only one social Europe or none! (director, male, age group: 65+, Austria)

6.2 Income: general description

In figure 41 we present four boxplots on the **total annual net income¹³ after tax** (year of reference: 2016) for audiovisual authors in general and for directors, screenwriters and other audiovisual authors separately. The total income includes income from all sources (not only work as an audiovisual author). The box in this plot presents the lower and upper quartiles. The whiskers (i.e. the lines extending vertically from the boxes in the chart) refer to the 10th and 90th percentile. These give a good indication for the variability outside the upper and lower quartiles.

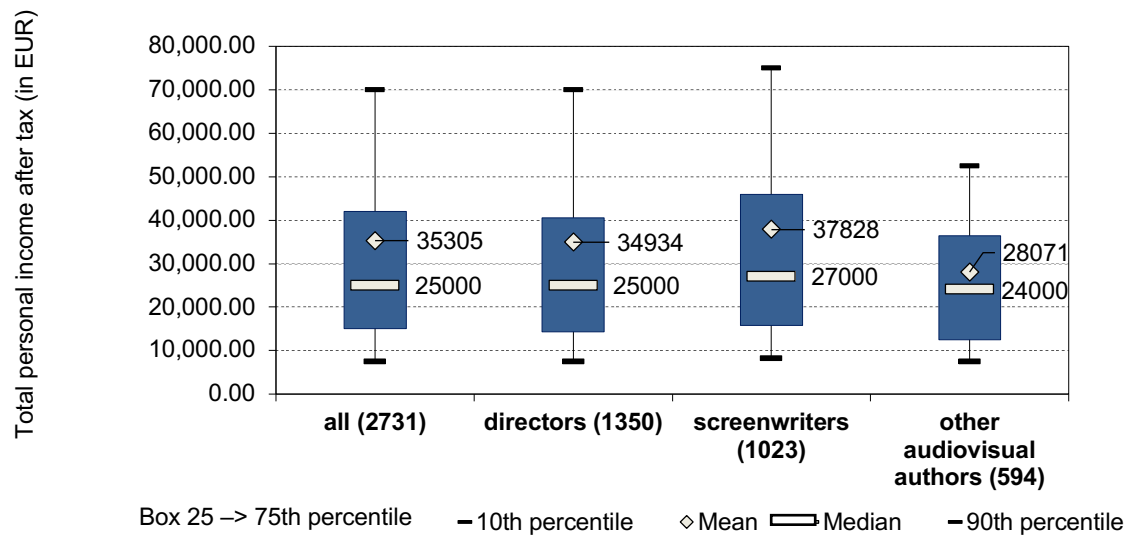
Respondents were offered two possibilities to report their incomes. They could either write down the exact amount of income, or they could choose to situate their income in one of the income categories that were presented (e.g. between € 15.000 and € 20.000). For calculating the means, medians and the measures of dispersion (quartiles and percentiles) we took the midpoint of each category.

Among audiovisual authors in general we can notice that the **median annual total net income** amounts to € 25.000 in 2016. This is approximately € 10.000 less than **the mean income**, which indicates that there are some huge outliers with very high income, which increase the mean income.

Further, we can notice two things in figure 41. First, the mean income (indicated by the diamond symbol in the chart) always lies higher than the median. Only for the **other audiovisual authors** is the difference between mean and median income low. This indicates that for both **directors and screenwriters**, the mean income is highly influenced by some big earners. Second, among **screenwriters** there is a larger dispersion in incomes than among directors and other audiovisual authors. Among the **other audiovisual authors** the dispersion of incomes is the smallest.

¹³ The analyses on income also include the Dutch data. In the Dutch survey, respondents were asked about their total gross income. Total net income was calculated through the website berkenenheth.nl, which allows to calculate the net income in the Netherlands based on the gross income and a number of indicators (year=2017; part-time/fulltime (calculated separately)).

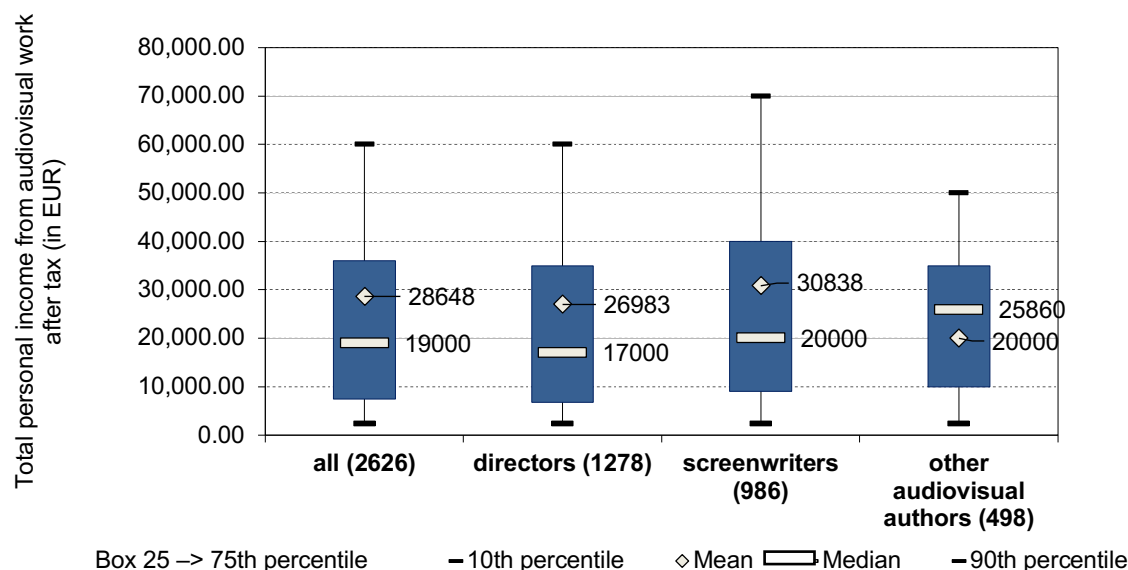
Figure 41. Total annual net income after tax in 2016 (in EUR - boxplot)



Dutch data included

In figure 42 the boxplots present the **total personal income from work as an audiovisual author after tax**. Income from other sources (for example, employment outside the audiovisual sector) is not included in this number. The **median** annual income out of work as an audiovisual author of a **director** is € 17.000; that of **screenwriters** and **other audiovisual authors** amounts € 20.000. The main conclusion is quite similar to the one for total net income: Dispersion is the highest among **screenwriters**. Among the **other audiovisual authors**, we notice that the **median** income based on work as an audiovisual author is even higher than the **mean** income.

Figure 42. Total personal annual income from work as an audiovisual author after tax in 2016 (in EUR - boxplot)

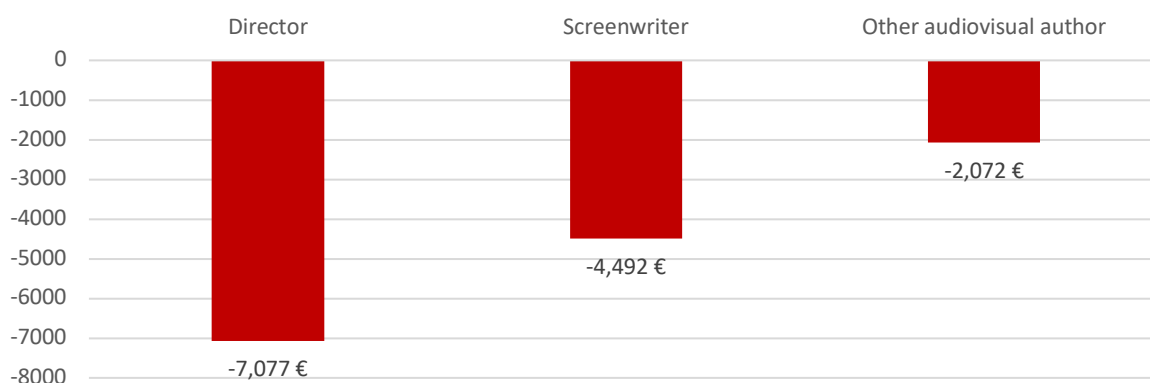


Dutch data included

In order to compare the total **median** annual net income to the median income in each country, we use data from EU-SILC (European Union statistics on income and living conditions). Here, we use both the median net income from work as an audiovisual author and the total median income. Both are compared to the **median** total net income per country, while taking education level into account (no secondary education, secondary education and tertiary education). These national income figures are complementary to the measurement of income used in our survey. Thus, we compare the income (from work as an audiovisual author and total) of each audiovisual author with the median income of a person in the same country with an equivalent level of education. This value is called 'deviation from the median national income': negative values indicate a lower income for audiovisual authors, positive values a higher income.

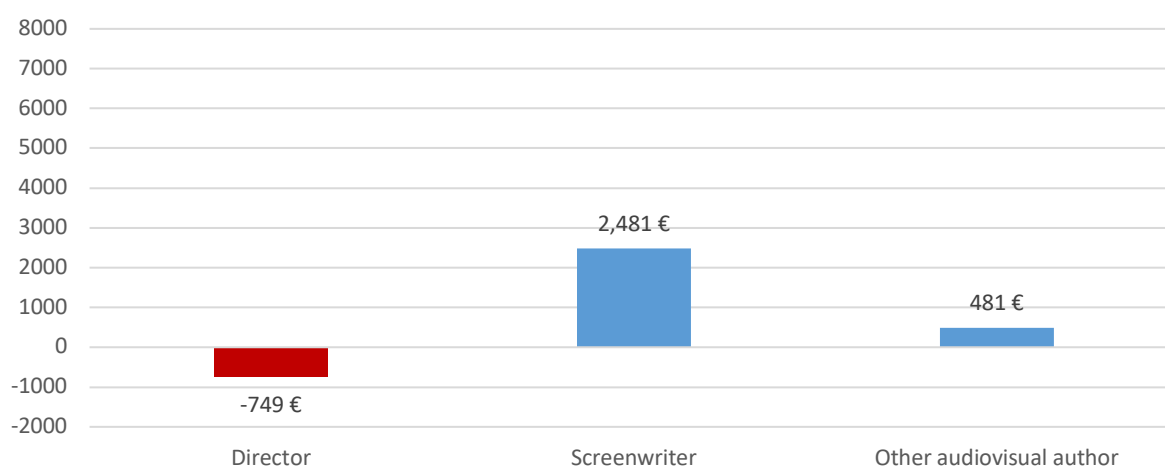
In figure 43, we present the deviation from the median national income for income from work as an audiovisual author. Here, we find negative values for all type of audiovisual authors (indicated in red). The income from work as an audiovisual author deviates most strongly for directors (-7077 €), followed by screenwriters (-4492 €) and other audiovisual authors (-2072 €). Thus, income from work as an audiovisual author for the median audiovisual author is lower than total income of a median person in the same country with a similar education level.

Figure 43. Deviation of net income from work as an audiovisual author from the median national income (for equal education levels)



Dutch data included

Figure 44. Deviation of total net income from the median national income (for equal education levels)



Dutch data included

In figure 44, we present the deviation from the median national income for total net income. The deviation is only negative for directors (-749 €), which means that the median director has a lower total income than the median person in the same country with a similar education level. Screenwriters actually have a higher income (2481 €) and the level of income is also a little higher than the national income level for similar levels of education for other audiovisual authors (481 €). Thus, working in the audiovisual sector generates less income than the national income level, but the median audiovisual author is capable of compensating for this by also working outside the audiovisual sector (especially screenwriters).

An important note is that we cannot take the employment level into account. The median income per country also includes incomes of people who are not employed or part-time employed. As shown in figure 36, most audiovisual authors actually work full time or more. Thus, figure 44 shows that the longer working hours of audiovisual authors do not necessarily lead to a higher level of income,

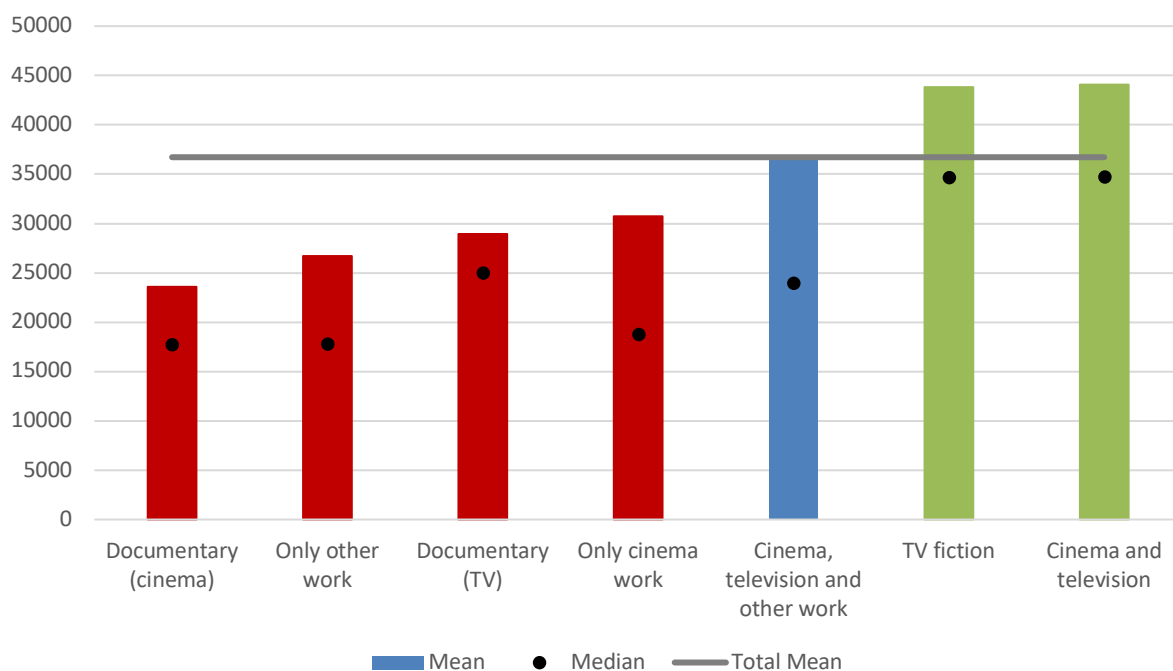
compared to the national level. This is not the case for directors and only somewhat the case for screenwriters.

6.3 Income: according to sector

Figure 45 shows that there are significant differences in remuneration according to subsector. These subsectors refer to the typology that we described in [section 4.1](#). Remuneration is the lowest among cinema documentary authors and the highest among authors who combine cinema with fiction for television or documentaries (but who are not doing other work). The total net income of documentary makers (both TV and cinema), authors who are doing only work outside cinema, TV fiction and documentaries and exclusive cinema authors (authors who only work on feature films) is significantly lower than the general total net income of audiovisual authors. On the other hand, the total net income of cinema authors and TV fiction authors is significantly higher than the overall mean.

Also remarkable is that the gap between the mean and median income differs between genres. There is a larger gap between the mean and median income among exclusive cinema and all round authors than among the other groups, meaning that there are more higher earners within these groups than among the other groups. The very high incomes of some authors in these groups make that the average rises.

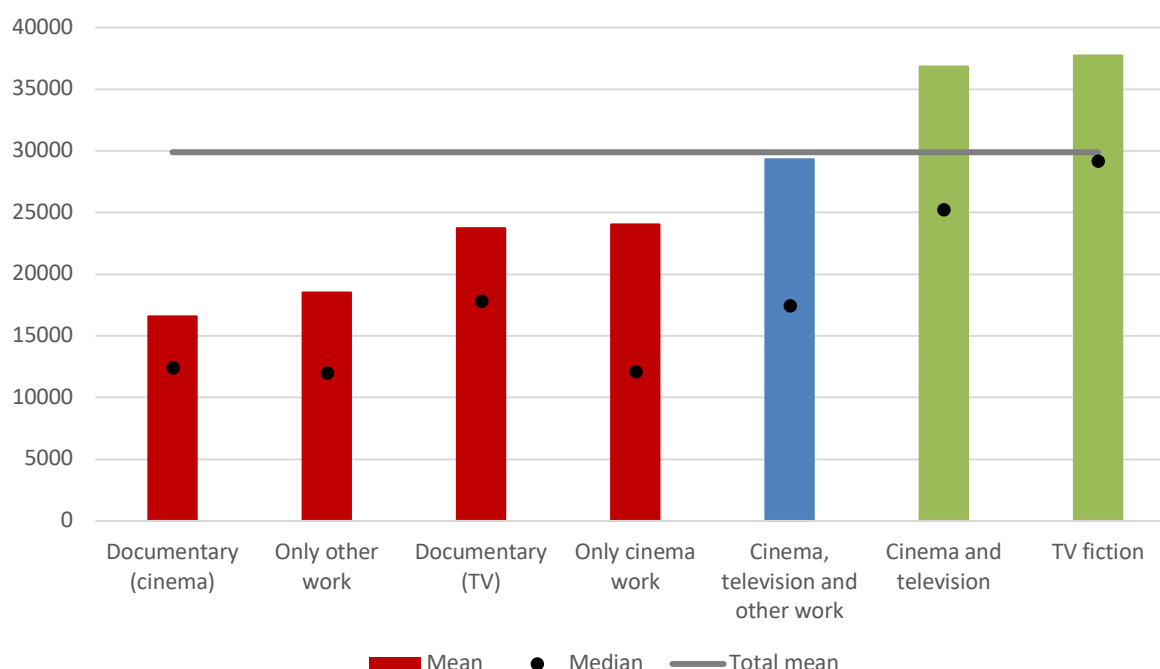
Figure 45. Mean and median of total annual net income after tax according to sector in 2016 (n=2342)



Red bars indicate that the means for these groups are significantly lower than the total mean, green bars indicate that the means are significantly higher ($p < 0.05$).

Regarding the income from work as an audiovisual author, we get quite the same picture. Only the cinema authors and the TV fiction authors have leapfrogged, but these two means do not significantly differ from each other.

Figure 46. Mean and median of annual income from work as an audiovisual author after tax according to sector in 2016 (n=2309)

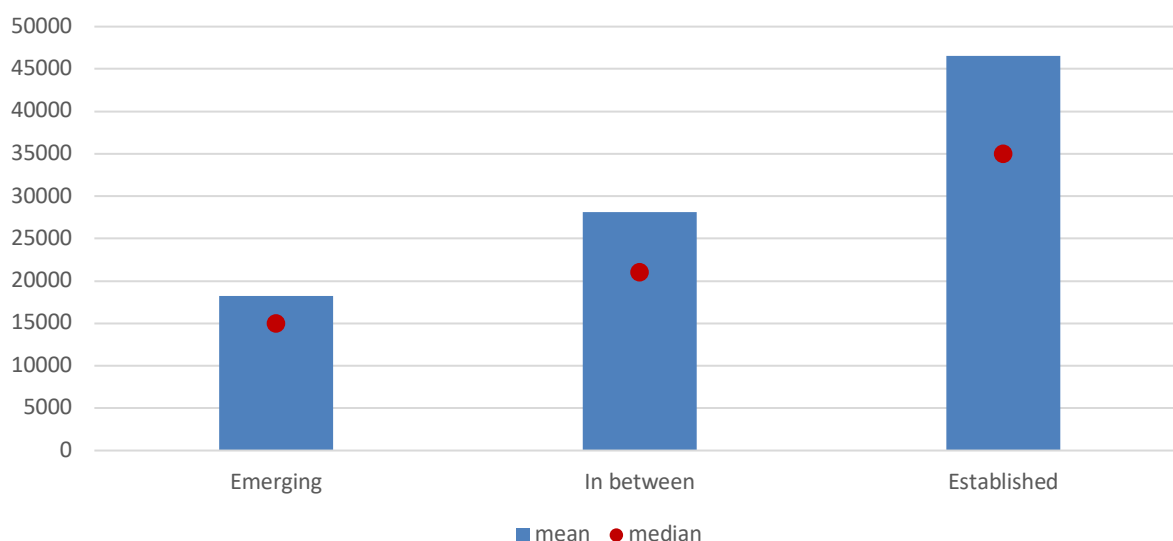


Red bars indicate that the means for these groups are significantly lower than the total mean, green bars indicate that the means are significantly higher ($p < 0,05$).

6.4 Income: According to level of recognition

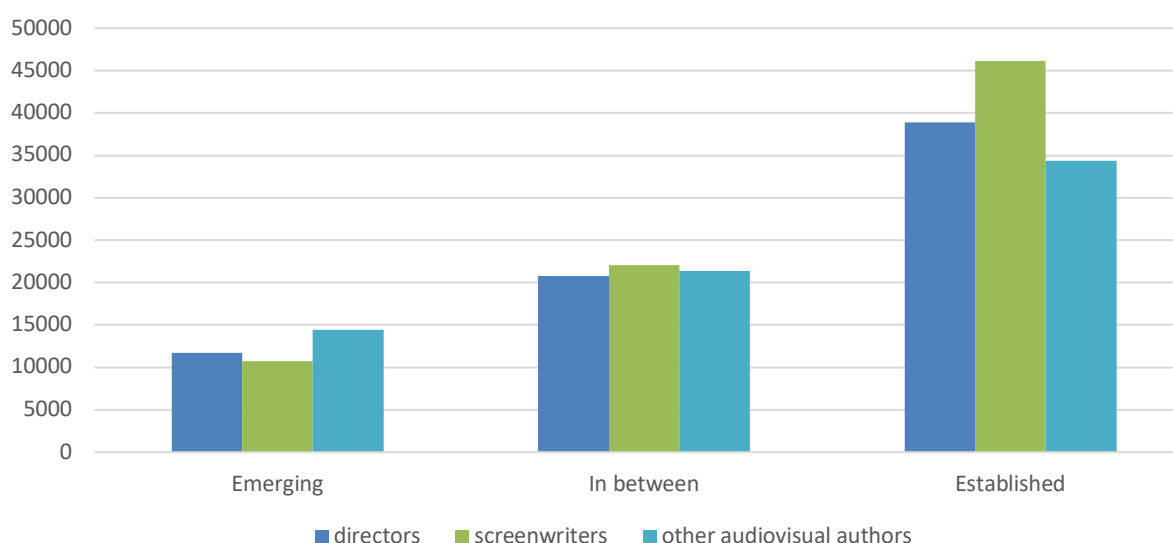
As careers progress and people become more established, one would expect that a person's wage would also increase. In figures 47 and 48 we look at the progression of the author's income from work as an audiovisual author according to his/her level of recognition, ranging from an emergent author to an established author. As can be expected, the mean income raises with level of recognition (based on self-evaluation). The median income rises somewhat less than the mean income, but here also we see an increase when the author becomes more established. The deviation from the national median income (according to educational level) is negative for the emerging authors (-7904 €), but becomes positive for in-between (7604 €) and established (20206 €). These numbers indicate that the income of established and in-between authors is actually relatively high, but emerging authors are struggling to generate a decent income. Here, we also have to keep in mind that there is an overrepresentation of established authors in our sample and only active audiovisual authors (currently members of a professional organisation) are included. Authors who have big problems making ends meet might leave the sector early on and they are not part of our sample. This selection effect of more successful authors leads to an underestimation of authors who leave the profession because of issues with remuneration.

Figure 47. Mean and median of annual income from work as an audiovisual author after tax according to level of recognition in 2016 (n=2308)



In figure 48, we see that this increase in income according to level of recognition is present for every audiovisual profession, but the increase is less steep for other audiovisual authors¹⁴.

Figure 48. Mean annual income from work as an audiovisual author after tax according to experience in 2016 (n=2308)



¹⁴ In the multivariate analysis (part 8) we can see that level of recognition has the strongest effect on income (regardless of working hours or number of productions worked on).

Audiovisual authors speaking ...

The problem arises especially for emerging screenwriters who, to sign a contract, are ready to sign anything and everything ... either because they do not know the tariffs and "rules" to apply, or because they are too happy to sign whatever. It creates an unpleasant "dumping" effect for other writers. We should find a way to harmonize contracts with salaries and basic clauses and especially find a way to ENFORCE THE LAW, which is not often the case. (screenwriter, female, age group: 35-44, France)

I write from the perspective of [a] novice director. In the Czech environment I see the position of beginning authors to be very similar to the position of beginning producers. The problem is not producers who refuse to pay but in the credibility. The senior institutions and production companies (not even mentioning TV) mostly don't trust the beginners and expect that they can deliver the proof of their qualities (abilities) for free. (director, female, age group: 22-34, Czech Republic).

6.5 According to age and gender

In addition, several studies indicate that the situation of women in the cultural sector is more precarious than that of their male colleagues. This gender inequality and precarious situation of women manifests itself on multiple fronts and would lead to lower incomes among women. Many studies point to the glass ceiling for women in the cultural and creative sector (see e.g. Bielby, 2009, Bielby & Bielby, 1996, Conor, Gill & Taylor, 2015; Siongers, Van Steen & Lievens, 2014; Siongers, Van Steen & Lievens, 2016).

Bielby and Bielby (1992, 1996), who focused on gender differences in remuneration among screenwriters distinguished two possible processes:

- 1) A process of **continuous inequality**, in which women have lower incomes than men throughout their entire career, independent of their previous achievements.
- 2) A process of **cumulative inequality**, in which women and men start their careers with more or less equal opportunities, but where women bump into the well-known "glass ceiling" (in film industry, also called the "celluloid ceiling") and as a result deviate further from their male colleagues throughout their career. Because females are disadvantaged in different stages in their careers, a distance is created with their male colleagues.

In the case of continuous inequality, a gender difference is already visible at the start of the career and this inequality remains roughly the same throughout the career. In the case of cumulative inequality there is no difference at the start but inequality increases as age and career progresses. Based on longitudinal data, Bielby and Bielby found support for the process of continuous inequality among screenwriters in the television sector (1992), while among screenwriters in the film sector (1996) a process of cumulative inequality was found.

Bielby and Bielby attributed this gender inequality and the process of continuous deprivation of women in the television sector mainly to the fact that male writers are more embedded in relevant

social networks and are associated with less risk for short assignments and with a greater chance of commercial success than successful female writers.

This perception is already decisive in the television sector at the start of the career, according to Bielby and Bielby (1992). In their replication of the study among screenwriters in the film industry (in 1996), they found a process of cumulative inequality, in which women and men can count on a similar wage at the start of their careers, but in which the remuneration of men surpasses more and more that of women throughout the career. Bielby and Bielby assume that this growing gap is caused by the fact that the career opportunities are limited to a narrower set of genres for women than for men.

Although several actions against the gender gap in the audiovisual sector have been taken, they did not find signs in their studies that this gap has diminished over time. We are now 20 years later, so the study by Bielby and Bielby can be called somewhat dated. Their research is also situated in the United States, where the context differs from the one in Europe.

But also in Europe and at this very moment, the audiovisual sector is considered a sector with huge gender inequalities. A more recent analysis comes from O'Brien, Laurison, Miles and Friedman (2016) based on the British Labor Force Survey. They found that in 2014 significant gender differences still exist in the income of people employed in the audiovisual sector in the United Kingdom, and this after controlling for indicators such as age, number of working hours and diploma. However, their analyses only concern employees and therefore do not include the self-employed who form a large group in the cultural and creative sector.

In the debate on gender inequalities in the audiovisual sector one often refers to elements that, also according to Bielby and Bielby (1996), lead to gender inequality, such as the short-term contracts, a work context characterized by ambiguity, risk and insecurity, working in a more closed social network of interpersonal ties, and the use of informal and subjective criteria for appointment and evaluation in the audiovisual sector.

Figure 49 displays the mean and median total net income of audiovisual authors according to age and gender. Figure 50 displays the same indicators for annual income from work as an audiovisual author. Besides the obvious fact that incomes from work as an audiovisual author are somewhat lower than the total net income, there are no differences between the figures. A number of issues stand out.

Firstly, we can notice that there is no age group for which the average income of women is higher than that of men. However the gender gap differs according to age. In both figures, the mean total income doesn't differ for males and females at the start of their career. It is only in the next age groups that a gender gap appears and subsequently grows sharply. In the age group of 45 to 54 the income gap rises above 10.000 euros. Within the age group 55 to 64 the differences reduces again. We believe that this apparent equality is probably rather a selection effect and due to the fact that women leave the profession more quickly.

On the basis of international empirical research, we can assume that women leave the profession much quicker when they have a low income because of the higher risks and disadvantages they encounter (low job certainty, temporary contracts, irregular hours, etc.). Therefore, in the higher age group there will be a stronger selection of the best performers (or those who can live the best of their income as an audiovisual author) among women than among men. We found indications for this selection effect in the answers to open questions in the survey. More than once women refer to difficulties during their pregnancy period:

Audiovisual authors speaking ...

The most difficult thing as a director is that you are pushed to invest your income from a film project into another film project, I never make any money on my artistic work, only on my commissioned work. Being a pregnant woman working without any financial security is stressful, I have no social security in my work as an artist. (female director)

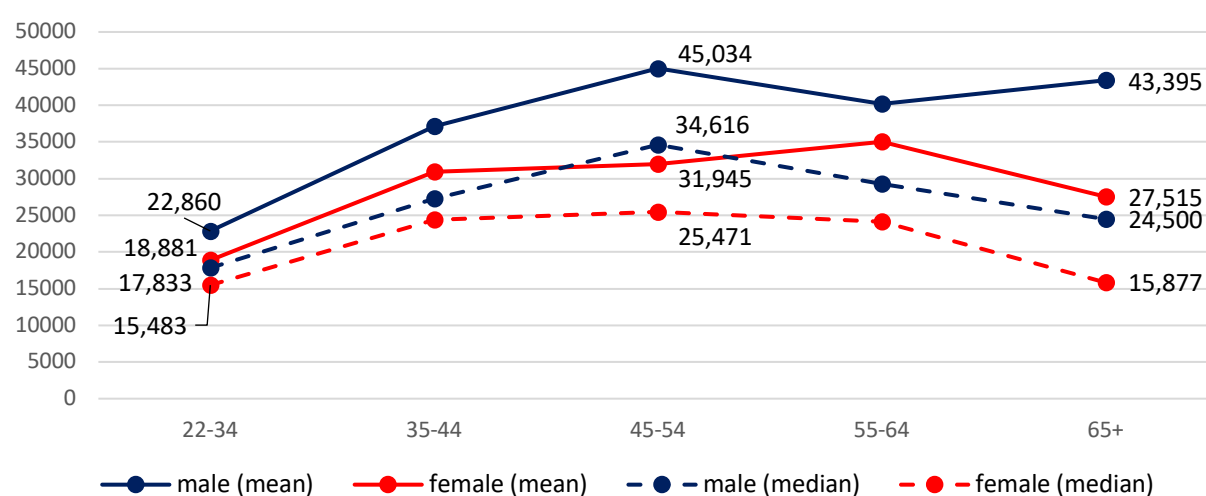
Among the oldest age group, the gender gap grows again. This is however a very specific and small group.

Averages are strongly influenced by extremes. It is therefore preferable to look at median incomes. When we look at the median income, gender differences are less pronounced. As showed earlier, a number of high incomes strongly determine the average income. In most age groups the gap between median incomes is smaller than the one between average incomes. This means that outliers (i.e. element differing from all other elements in a group or set) in incomes are more likely to occur among men, and that the higher average incomes of men are partly caused by the incomes of a number of top authors among them. Nevertheless, the gender gap in income remains the same for median incomes, especially for the middle age groups.

Thirdly, the remuneration of women shows a steadier course than that of men. We do not have longitudinal data here and therefore cannot make firm statements about the rise, stagnation or decline of pay during their careers, but when we assume again that women leave the profession more quickly when encountering financial problems, this means that women's remuneration throughout their career rises much less than that of men.

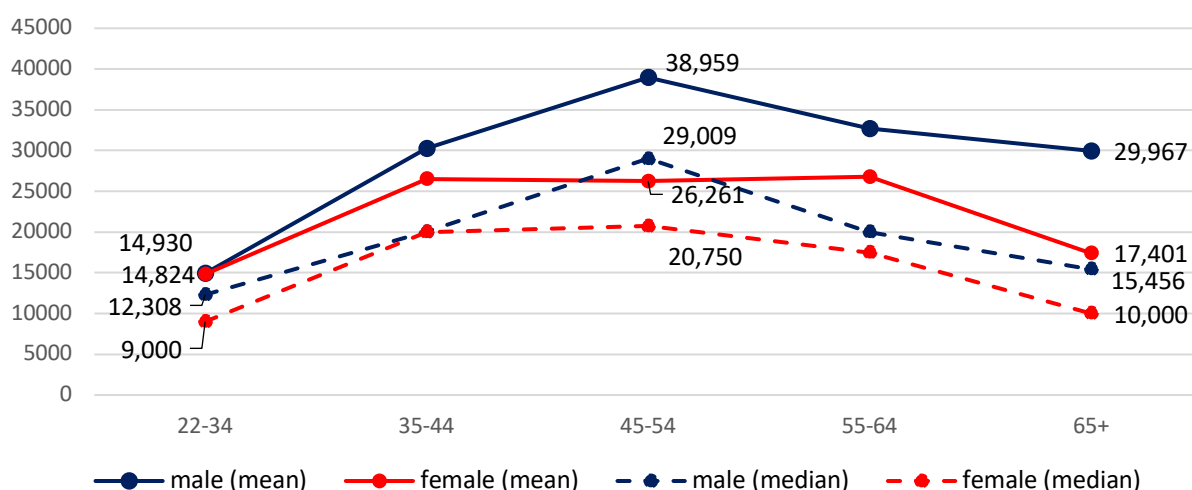
Our data thus seem to indicate a process of cumulative inequality, in which women and men start their careers on the basis of more or less equal opportunities, but where women's career paths differ from their male colleagues'. Since we notice the same trends in figure 50, we can conclude that a gender gap exists in the audiovisual authors' community, and that women are not able to compensate for their lower income from their work as audiovisual authors with income from other jobs.

Figure 49. Total annual net income after tax in 2016 (n=2592)



Dutch data included

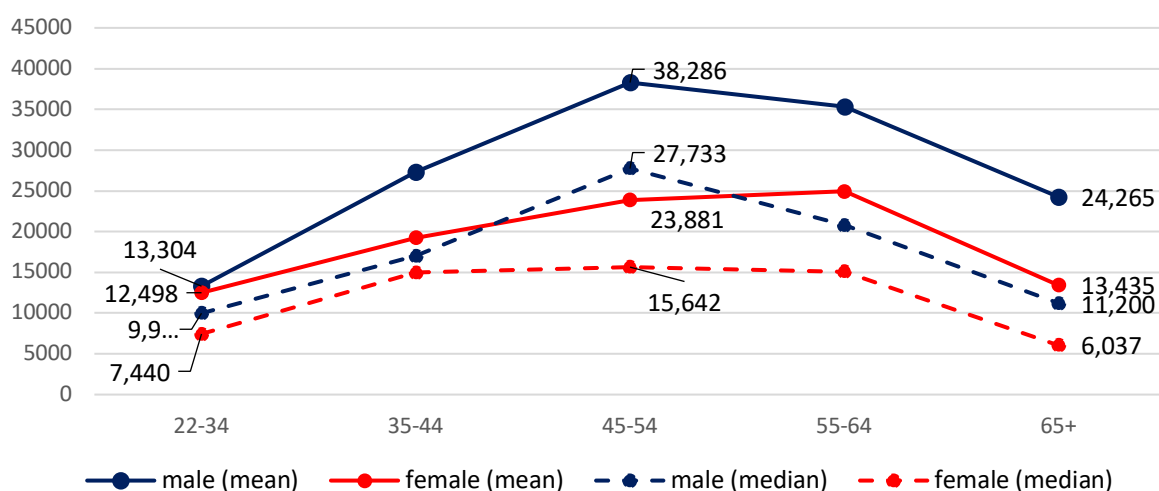
Figure 50. Mean and median annual income from work as audiovisual author after tax in 2016 (n=2486)



Dutch data included

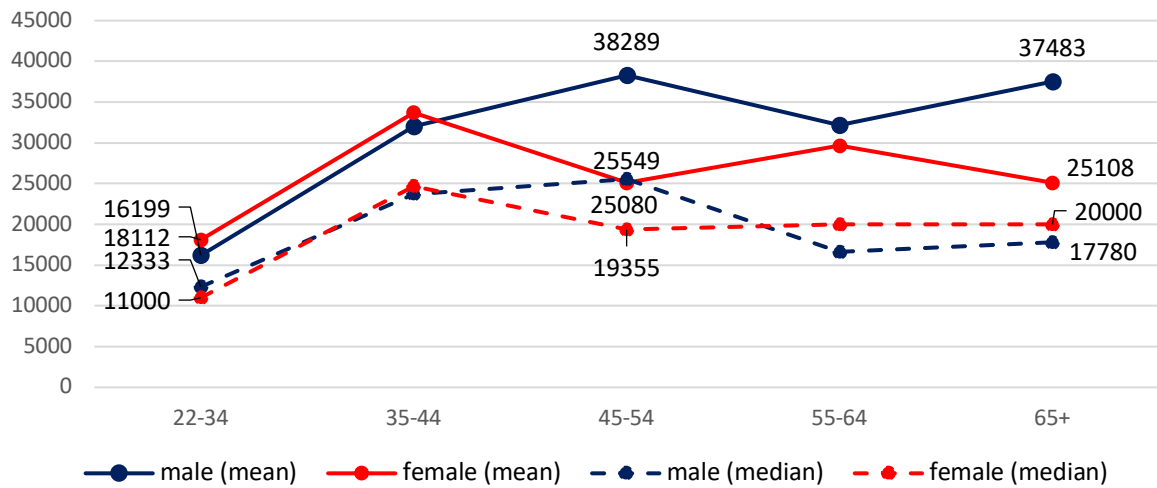
Since the trends are quite similar for total income and income from work as an audiovisual author, we display only the trends in income from work as audiovisual author separately for the three professional groups (figures 51, 52 and 53). These separate analyses show that the gender gap is non-existent or rather small among **screenwriters and other audiovisual authors**, but is important among **directors**.

Figure 51. Mean and median annual income from work as audiovisual author after tax in 2016 for directors (n=1206)



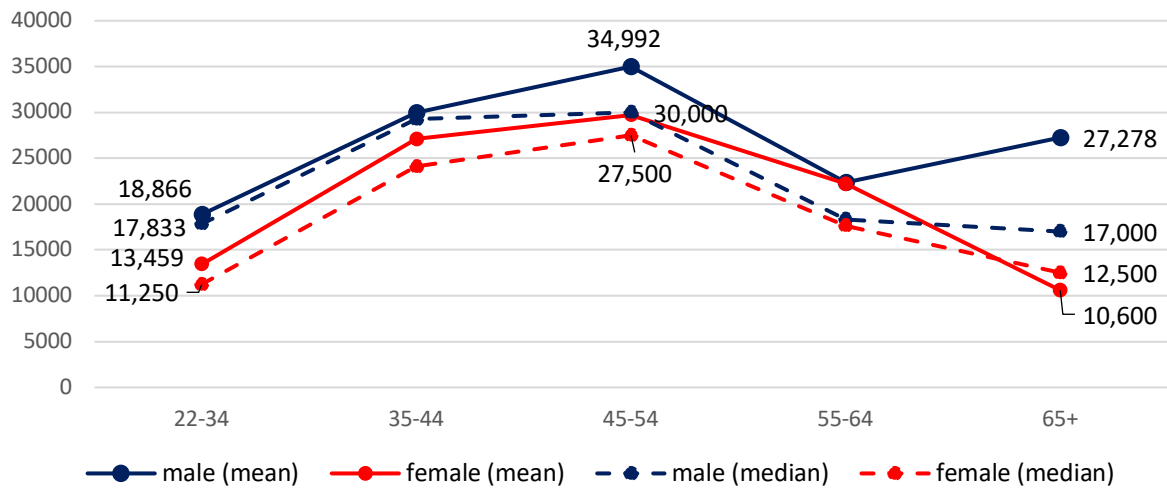
Dutch data included

Figure 52. Mean and median annual income from work as audiovisual author after tax in 2016 for screenwriters (n=943)



Dutch data included

Figure 53. Mean and median annual income from work as audiovisual author after tax in 2016 for other audiovisual authors (n=469)



Dutch data included

Audiovisual authors speaking ...

As a female writer/director I have felt the discrimination against giving funding to female writers and directors very strongly - to the extent that I was beginning to consider that people should be honest with female film students and tell them the truth about this as they enter the industry. Thankfully, there is a push for change now and initiatives have been started up by the professional guilds and others to redress this. There is still a long way to go. It was through an initiative set up by the directors' and screenwriters' guilds in my country that I realised that I was not alone and that many other women in the industry had felt as disillusioned and, frankly, discouraged as I was feeling. This initiative by the guilds has given me some faith and encouragement to continue in my career. (screenwriter-director, female, age group:55-64, Ireland)

I've been relatively successful with everything I've done, my films got selected by big festivals and won some awards. I thought I'd advance to better paid directing jobs faster. That, however, has not been the case. I think being a woman has something to do with this. (Director, female, age group: 35-44, Finland)

6.6 Income structure

An audiovisual author has different potential sources of income:

- **Upfront payments:** Payment at contract signature, which can include wage/fee for work, payment for the transfer of rights to contractual counterpart, advance payment or buy-out for share of future exploitation revenues.
- **Secondary payments:** Repeated exploitation revenues for audiovisual work and compensation for copyright exceptions (i.e. private copying levy). These secondary payments can come from the contractual counterpart or a collective management organisation. The two major rights that are collectively managed and result in payments for audiovisual authors in Europe are cable retransmission (Directive 93/83/EEC) and private copying in the countries where levies exist. On a country by country basis, other secondary rights are administered collectively and result in additional payments, which are rather important for TV broadcasting in particular (on-demand uses, video sales, rental and public lending, educational uses, etc.). The use of collective rights management for audiovisual authors is uneven throughout the European Union.
- **Grants or advance payments** for project development.
- **Income from other paid work** (e.g. commissioned work not generating authors' rights, teaching, etc.)
- **Unemployment benefits, pension or other social allowances**

Figure 54 is based on the question “What was approximately the share of the sources of income contributing to your personal total income in 2016?”. This figure offers a lot of information.

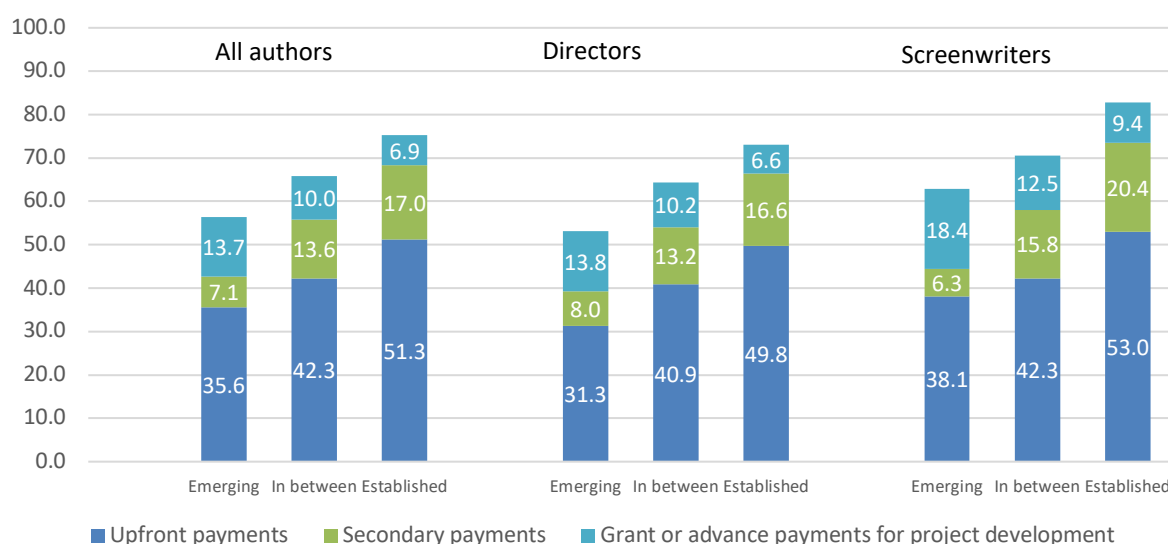
Firstly, among emerging authors 56% of the income results from their work as an audiovisual author; among established author this is 75%. The share of income based on work as an audiovisual author is higher among **screenwriters** – at all career stages – than among **directors**. For instance, 83% of

established screenwriters' income stems from work as an audiovisual author, while it is also the case for 73% of established directors.

Secondly, as expected, both the share of income coming from upfront payments from activities as an audiovisual author as well as the share coming from secondary payments increase as one becomes more established. However, the share of income coming from grants or advance payments for project development decreases.

Thirdly, figure 54 clearly indicates that the share of income coming from secondary payments is an essential part of the increase in remuneration throughout a career. This is explained by the fact that secondary payments are generated all along the exploitation cycle of works and that the more works authors have in exploitation, the more s/he is likely to get secondary payments.

Figure 54. Share of income from work as audiovisual author: upfront payments, secondary payments and grants, according to profession and status



Audiovisual authors speaking ...

My main concern is the change we see at the moment. My work is changing, from directing/writing well paid regular TV work, where the government has enough subsidies to pay for quality, to a world where companies such as Netflix/HBO, will decide what to produce and what not to. In other words, I am concerned about a future, where the audience and their needs (ratings) are the only thing that decides what gets made. In a country with only 5 million inhabitants, quality fiction can't be made without government subsidies, and these may be dwindling. (director, male, age group: 35-44, Denmark).

I'm developing 4 feature films at the moment but they all take a huge amount of work before you can apply for development funding support in Ireland. My last application was unsuccessful and I feel that was because I felt I needed to submit it to get access to financial support to continue developing it. It's all very chicken and egg. I do not feel supported as an artist or filmmaker by the government in Ireland. (director, male, age group: 35-44, Ireland)

In 2016 I was awarded with a one-year state grant from the Finnish Government. This grant made it possible for the first time to spend the required amount of time for the preproduction and artistic work of a feature film. As a director, I'm dependent on grants and unemployment money from the state. (Director, female, age group: 22-34, Finland)

Especially the payment of authors' rights which are not regulated in terms of the new ways of exploitation and watching TV (streaming services, watching online TV) keeps me busy. The decline of this type of income makes me anxious and eventually could jeopardize the viability of the profession as a screenwriter (screenwriter, male, age group: 22-34, Belgium).

The precariousness of the job of a scriptwriter remains the major and determining element in life that this profession offers. The programmed disappearance of the authors' regime (AGESSA) and the absence of a real policy of copyright, circumvented and gnawed by the agreements with the streaming platform (Netflix / Amazon etc.) indicate a real impoverishment of the profession in the next 4 years. This climate is anything but exciting for creation and artistic audacity. (screenwriter, male, age group: 35-44, France)

The technical side of audiovisual work is evolving continuously, which forces the film editor to learn constantly. Also through digital innovation, postproduction companies are having a hard time, while it is possible to edit a feature film on your kitchen table. This generates an unstable situation about competences and responsibilities, like: the editor nowadays often is supposed to have skills that used to be their own department (sound design, CGI, color correction). Wages have been stagnating and there is insecurity about copyright issues. (Film editor, female, age group: 34-44, Germany)

6.7 Subjective income

The major concerns about remuneration as an audiovisual author and future prospects are apparent in the results on the question regarding being able to make ends meet with income from work as an audiovisual author (and also in a number of propositions that we presented to the authors – see below).

In this more subjective evaluation of income, a distinction was made between singles and cohabitants. Among single authors 53% can manage to live from their income as an audiovisual author alone. However, only 29% can (fairly) easily make ends meet with solely the income from work as an audiovisual author.

Therefore, most audiovisual authors need an income from other jobs to live a comfortable life. 13% among single people fail to make ends meet with income from other jobs. For authors who live together or are married, the picture is slightly improved by the addition of a partner's income.

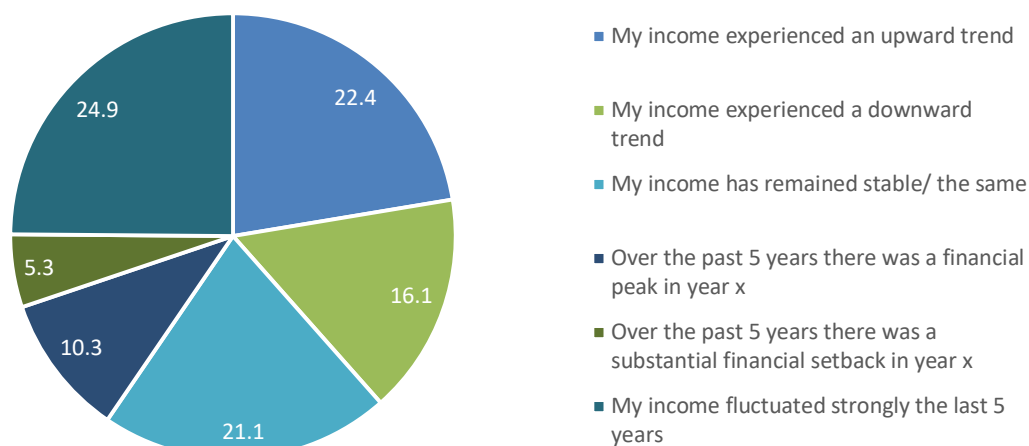
Table 4. Subjective income

	All	Directors	Screen-writers	Other
Authors with partner: Can you and your family make ends meet?	%	%	%	%
Yes, we can easily make ends meet through my partner's income and the income from my work as an author	24	19,7	31,3	20,3
Yes, we can fairly easily make ends meet through my partner's income and the income from my work as an author	29,5	28,3	28,6	32,4
Yes, we can just about make ends meet through my partner's income and the income from my work as an author	25,8	27,3	22	30
No, my partner's income and the income from my work as an author alone is not enough to make ends meet, but we do make ends meet through my total income from work as an author and other work	12,6	15,5	10,9	9,4
No, we cannot make ends meet	4	4,4	3,2	4,5
Otherwise	4,1	4,8	4	3,3
<i>N</i>	1.612	750	569	330
Authors without partner: Can you make ends meet through your income as an (audiovisual) author?	%	%	%	%
Yes, I can easily make ends meet through my work as an author	10,2	5,9	16,4	10
Yes, I can fairly easily make ends meet through my work as an author	18,9	14,2	19,8	26,4
Yes, I can just about make ends meet through my work as an author	23,7	21,1	17,4	39,3
No, my work as an author by itself is not enough to make ends meet but I can by combining it with other work	28,8	34,7	28,5	15
No, I cannot make ends meet	12,9	16,2	15	5
Otherwise	5,5	7,9	2,9	4,3
<i>N</i>	636	303	207	140

6.8 Trends in personal income

The evolution in personal income over the past five years is remarkable. While in a standard career one's income generally increases over the years, only 22% of respondents indicate that their income has increased in the past years (figure 55). In addition, only 21% indicated that they have a stable income, which shows that an irregular income is more or less standard for audiovisual authors. Furthermore, the proportion of respondents who indicate that they have a decreasing or irregular income is much higher than the share with a stable or rising income. A quarter of the authors report that his or her income strongly fluctuated over the last 5 years.

Figure 55. Trends in personal income over the past 5 years



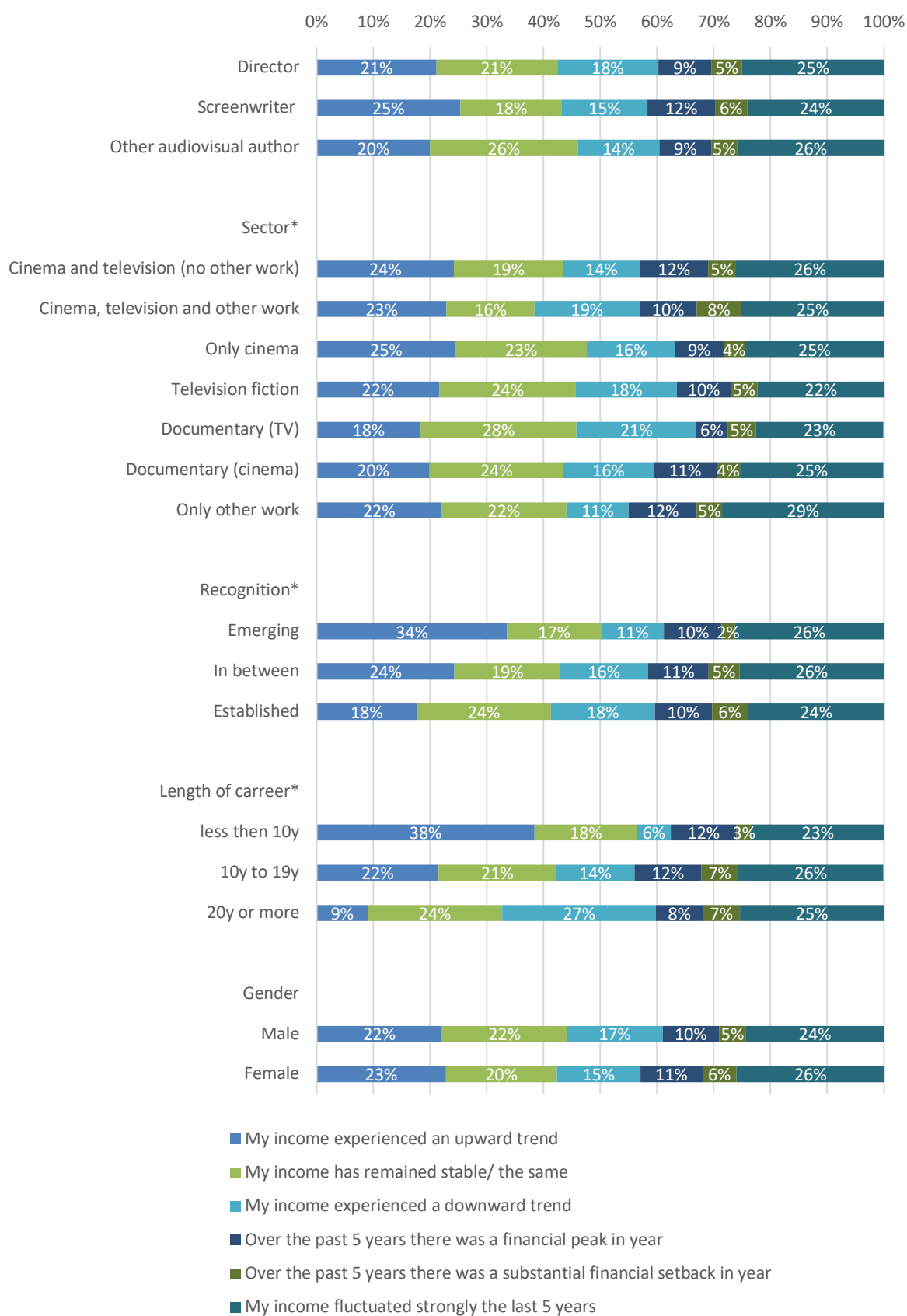
Significant differences emerge according to length of career and recognition (see figure 56). Young and emerging authors experienced an upward trend in income over the past 5 years. However, this does not mean that the income of more experienced authors with longer careers stabilizes. On the contrary, we notice that as the length of the career increases, the group with a downward evolution in income is also rising. This shows that older audiovisual authors are also a precarious group, vulnerable to financial problems.

Audiovisual authors speaking ...

Due to the long lasting financial crisis during the last ten years in Italy, our remuneration has had a very serious (and still ongoing) setback. Despite the fact that the films I write go to festivals and win awards, my remuneration keeps diminishing. I make half of what I was earning ten years ago. This is also due to the fact that Italian films are not doing well at the box office and producers are in a panic. (screenwriter, female, age group: 55-64, Italy)

The last couple of years have been better for me moneywise, since I have had longer grants and on top of that also some salary. My husband also has a low income and without my grants we'd be below the poverty line. Since I'm a freelancer, my income varies a lot. Sometimes I get a bunch of money at once and then not any for a long time. Longer grants (...) have made it possible for me to concentrate on artistic work without having had to worry constantly where the money for rent and food were going to come from. I have no idea how we'll survive if I don't get these grants in the future. So far I've directed only short and documentary films. I have tried to make a feature fiction (with five or so different projects) for about seven years now, with no success. I love making shorts and docs, but without these bigger grants it is impossible to make a living here in Finland. Bigger commissioned works, commercials etc. go to those who direct feature fiction films, too. (Director, female, age group: 35-44, Finland)

Figure 56. Trends in personal income according to professional characteristics and gender



*significant difference

7 Working conditions and Job satisfaction

Key findings

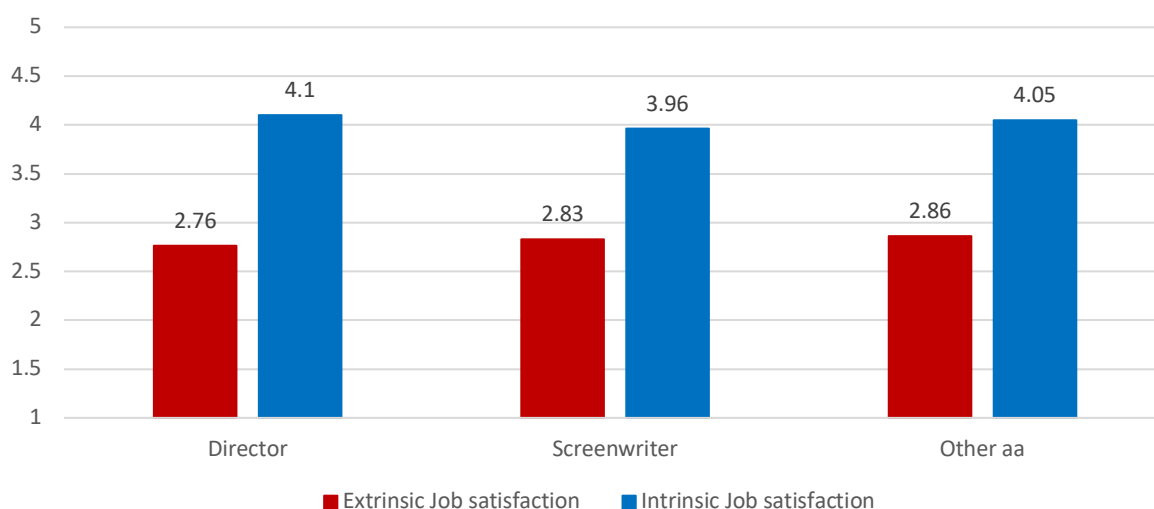
- Audiovisual authors are very satisfied with the intrinsic qualities of their job but are less satisfied with the extrinsic aspects of their job
- They are most unsatisfied with their remuneration and job security
- 75% of all authors indicate that there should be minimum rates of remuneration for authors
- In all groups more than 60% indicate that it is difficult to stand up for their rights, among **screenwriters** even 73% indicates this
- Over 80% of the audiovisual authors would, despite their insecurity, not give up their live as an author

For job satisfaction, we distinguish two dimensions: intrinsic and extrinsic job satisfaction. Intrinsic job satisfaction relates to intrinsic motivations to do your work (fulfilment and pride) and extrinsic job satisfaction relates to more practical aspects, like payment and working hours. In general, intrinsic job satisfaction tends to be very high and extrinsic job satisfaction rather low in the creative sector (Siongers et al., 2016). Using a factor analysis, we clearly distinguish these two dimensions in our scale with items which measure different aspects of job motivation. In tables 5 to 7, items related to extrinsic job satisfaction are marked with one star (*) and items related to intrinsic job satisfaction with two stars (**)¹⁵.

An average score on these items was calculated to get a composite measure for intrinsic and extrinsic job satisfaction. Results are presented in figure 57. Here it clearly shows that for all audiovisual authors, intrinsic job satisfaction is high (a score of 4 out of 5) and extrinsic job satisfaction rather low (2,8 out of 5).

¹⁵ A factor analysis was used to distinguish intrinsic and extrinsic job satisfaction, and these items proved to be the best indicators. Results available upon request.

Figure 57. Intrinsic and extrinsic job satisfaction of directors, screenwriters and other audiovisual authors



When we look at the specific items related to extrinsic job satisfaction for **directors** (table 5), we see that especially job security and total income as an author are problematic issues. 64% of the directors are (very) dissatisfied with job security and 55% are (very) dissatisfied with total income. Directors are somewhat more positive about the duration of contracts and future prospects. Nevertheless, only a bit more than one out of four directors is explicitly satisfied with these two aspects.

For other items related to extrinsic job satisfaction (time at which you work, support from representative organizations, opportunities for professional development, etc.), the same trend arises: less than half of the directors are satisfied. For the intrinsic aspects, we see the opposite pattern, most authors are satisfied with all these items (especially the artistic aspect of the work). There are also only few directors who are dissatisfied with the appreciation they get from the audience/the media or with the contacts they have with fellow authors.

Table 6 and table 7 show the results for **screenwriters and other audiovisual authors**, and here we see a similar picture. Job security and total income as an author are the main issues for both types of work. Intrinsic motivations are also very high for both groups.

However, for **screenwriters**, we notice that they are less satisfied with the feedback they get from media, critics and journalists or the audience. The reason for this might be that this type of work is less visible to audiences and media.

Table 5. Job satisfaction of directors

	N	(Very) Dissatisfied	Neutral	(Very) Satisfied
Extrinsic job satisfaction				
The remuneration you receive for a project*	1215	45,4%	25,2%	29,4%
The amount of your total income as an author*	1193	54,7%	22,0%	23,3%
The duration of contracts*	1064	36,8%	33,7%	29,4%
Job security*	1178	64,5%	21,7%	13,8%
Your future as an author	1182	36,5%	35,0%	28,4%
The times at which you work	1185	25,1%	32,3%	42,6%
The support you get from professional organizations	1145	29,3%	34,6%	36,1%
The possibilities to access training	1107	22,2%	43,5%	34,2%
The possibilities for combining various jobs	1123	23,0%	33,0%	44,0%
The opportunities for professional development and business perspectives	1183	32,6%	30,1%	37,3%
Intrinsic job satisfaction				
The degree to which your work as an author is challenging and interesting**	1210	4,4%	7,6%	88,0%
The ability for self/personal development in your artistic activities**	1219	9,8%	12,4%	77,9%
The artistic aspect of the job**	1232	7,9%	11,4%	80,7%
Dealing with your fellow authors**	1209	8,8%	22,9%	68,3%
Your work as a whole	1228	6,6%	15,7%	77,7%
The appreciation you get from the audience	1203	5,7%	21,3%	73,0%
The feedback you get from critics, media, journalists	1152	14,8%	32,3%	52,9%

* extrinsic JT; ** intrinsic JT

Table 6. Job satisfaction of screenwriters

	N	(Very) Dissatisfied	Neutral	(Very) Satisfied
Extrinsic job satisfaction				
The remuneration you receive for a project*	902	38,7%	24,5%	36,8%
The amount of your total income as an author*	894	45,6%	19,0%	35,3%
The duration of contracts*	819	37,6%	35,0%	27,4%
Job security*	874	66,1%	21,1%	12,8%
Your future as an author	893	32,0%	34,5%	33,5%
The times at which you work	886	20,2%	27,7%	52,1%
The support you get from professional organizations	877	24,1%	30,3%	45,6%
The possibilities to access training	839	19,0%	38,7%	42,3%
The possibilities for combining various jobs	824	18,8%	32,2%	49,0%
The opportunities for professional development and business perspectives	890	29,4%	31,9%	38,7%
Intrinsic job satisfaction				
The degree to which your work as an author is challenging and interesting**	905	7,5%	8,2%	84,3%
The ability for self/personal development in your artistic activities**	905	10,9%	14,9%	74,1%
The artistic aspect of the job**	902	12,1%	15,6%	72,3%
Dealing with your fellow authors**	898	8,4%	22,4%	69,3%
Your work as a whole	907	8,5%	16,8%	74,8%
The appreciation you get from the audience	863	17,5%	31,3%	51,2%
The feedback you get from critics, media, journalists	829	23,6%	41,6%	34,7%

* extrinsic JT; ** intrinsic JT

Table 7. Job satisfaction of other audiovisual authors

	N	(Very) Dissatisfied	Neutral	(Very) Satisfied
Extrinsic job satisfaction				
The remuneration you receive for a project*	542	34,9%	29,5%	35,6%
The amount of your total income as an author*	536	44,0%	28,9%	27,1%
The duration of contracts*	499	33,9%	35,1%	31,1%
Job security*	524	65,5%	20,8%	13,7%
Your future as an author	519	34,5%	38,3%	27,2%
The times at which you work	530	33,8%	27,9%	38,3%
The support you get from professional organizations	512	26,4%	27,1%	46,5%
The possibilities to access training	507	26,4%	38,3%	35,3%
The possibilities for combining various jobs	483	25,9%	32,5%	41,6%
The opportunities for professional development and business perspectives	534	30,5%	35,6%	33,9%
Intrinsic job satisfaction				
The degree to which your work as an author is challenging and interesting**	544	4,8%	10,5%	84,7%
The ability for self/personal development in your artistic activities**	544	11,2%	15,4%	73,3%
The artistic aspect of the job**	546	6,4%	14,7%	78,9%
Dealing with your fellow authors**	537	6,3%	20,5%	73,2%
Your work as a whole	547	4,2%	13,7%	82,1%
The appreciation you get from the audience	528	13,8%	31,3%	54,9%
The feedback you get from critics, media, journalists	488	17,6%	37,5%	44,9%

* extrinsic JT; ** intrinsic JT

Table 8, 9 and 10 present a number of specific items related to being a director, screenwriter or other audiovisual author. Two items immediately stand out. Most authors agree that the financial insecurity as an audiovisual author is huge and most of them agree that it is good for an author to learn more about the business aspects of the profession. This financial insecurity is especially apparent for **directors**, 56% of them indicating that they would not survive without income from other sources (other jobs, family support, etc.).

Moreover, about 75% of all authors indicate that there should be minimum rates of remuneration for authors. Over 60% of the authors also indicate that they prefer to outsource financial and administrative work, which again, clearly points to a need for more support when it comes to financial and legal issues.

Screenwriters (73%) and **other audiovisual authors** (67%) in particular indicate that it is difficult for an audiovisual author to stand up for his or her rights, which points to a need for assistance in negotiations.

Also work pressure appears to be an issue for over half of the audiovisual authors. More than half within each of the three groups indicate that the pressure of producers/broadcasters/employers is

sometimes too much. Nevertheless, there are not many authors who indicate that combining work with family or private life is difficult (figure 59).

Over half of the audiovisual authors get professional support from their professional environment (“*I have a network of friendships in my professional network who can help to further my career progression*”) and over 60% of them have individuals in their professional network whom they consider as friends. This is especially the case for **directors** (67% agrees with this statement).

The intrinsic motivations remain clear, over 80% of the authors indicate that despite this insecurity, they would not give up their life as an author. The appreciation of the audience appears to be the strongest motivation for **directors** (53% agrees with this statement) and less important for **screenwriters** (40%). The same difference is present for the statement “*My artistic development drives me*”. More **directors** agree with this statement (54%) than **screenwriters and other audiovisual authors** (40%). Over half of the audiovisual authors would encourage their child if he/she wanted to be a professional artist. Only very few audiovisual authors often think about quitting their job (less than 10%), and almost half of the directors never thinks about quitting (figure 58).

Table 8. Job perception of directors

	N	(Totally) disagree	Neutral	(Totally) Agree
It's difficult as an author to stand up for your rights	1225	10,4%	27,9%	61,6%
Life as a professional author is more difficult than expected when I started	1226	19,6%	24,5%	56,0%
Even though the life of an author is insecure, I wouldn't want to give it up	1230	3,3%	12,0%	84,7%
Without income from other sources (other jobs, family support ...) I would not survive	1224	27,6%	16,5%	55,9%
My artistic development comes first	1225	14,5%	31,8%	53,6%
The appreciation of the audience drives me	1223	17,5%	29,6%	52,9%
As an author, financial insecurity is huge	1226	9,4%	15,4%	75,2%
I don't feel that I know the right people to get interesting commissions	1218	37,5%	30,0%	32,5%
The pressure of producers/broadcasters/employers is too much sometimes	1214	19,4%	29,9%	50,7%
There should be minimum rates of remuneration for artists	1213	7,3%	18,3%	74,4%
It is good for an author to learn more about the business aspects of the profession	1223	2,1%	11,0%	86,8%
I prefer to outsource financial and administrative work	1216	14,7%	23,5%	61,8%
I would encourage my child if he / she wanted to be a professional artist	1220	14,1%	30,4%	55,5%
I have a network of friendships in my professional network who can help to further my career progression	1222	14,7%	33,6%	51,7%
There are individuals in my professional network whom I consider as best friends and share any kind of issue, professional or personal	1227	10,8%	21,9%	67,2%

Table 9. Job perception of screenwriters

	N	(Totally) disagree	Neutral	(Totally) Agree
It's difficult as an author to stand up for your rights	913	8,1%	18,7%	73,2%
Life as a professional author is more difficult than expected when I started	910	20,5%	31,3%	48,1%
Even though the life of an author is insecure, I wouldn't want to give it up	912	5,6%	12,0%	82,5%
Without income from other sources (other jobs, family support ...) I would not survive	911	39,4%	16,7%	43,9%
My artistic development comes first	910	22,6%	36,8%	40,5%
The appreciation of the audience drives me	909	27,2%	33,0%	39,8%
As an author, financial insecurity is huge	909	11,7%	15,1%	73,3%
I don't feel that I know the right people to get interesting commissions	907	39,1%	27,2%	33,6%
The pressure of producers/broadcasters/employers is too much sometimes	897	13,3%	31,9%	54,8%
There should be minimum rates of remuneration for artists	894	6,9%	16,8%	76,3%
It is good for an author to learn more about the business aspects of the profession	908	2,2%	9,0%	88,8%
I prefer to outsource financial and administrative work	911	16,8%	20,6%	62,6%
I would encourage my child if he / she wanted to be a professional artist	909	14,2%	32,1%	53,7%
I have a network of friendships in my professional network who can help to further my career progression	909	15,8%	30,0%	54,1%
There are individuals in my professional network whom I consider as best friends and share any kind of issue, professional or personal	909	13,5%	20,1%	66,3%

Table 10. Job perception of other audiovisual authors

	N	(Totally) disagree	Neutral	(Totally) Agree
It's difficult as an author to stand up for your rights	543	6,1%	27,1%	66,9%
Life as a professional author is more difficult than expected when I started	540	17,8%	30,9%	51,3%
Even though the life of an author is insecure, I wouldn't want to give it up	542	4,2%	16,2%	79,5%
Without income from other sources (other jobs, family support ...) I would not survive	544	39,7%	24,4%	35,8%
My artistic development comes first	543	20,3%	39,6%	40,1%
The appreciation of the audience drives me	544	21,5%	29,8%	48,7%
As an author, financial insecurity is huge	545	10,3%	18,3%	71,4%
I don't feel that I know the right people to get interesting commissions	544	33,3%	31,1%	35,7%
The pressure of producers/broadcasters/employers is too much sometimes	538	13,2%	33,5%	53,3%
There should be minimum rates of remuneration for artists	535	8,4%	18,3%	73,3%
It is good for an author to learn more about the business aspects of the profession	545	1,7%	9,0%	89,4%
I prefer to outsource financial and administrative work	543	13,8%	18,6%	67,6%
I would encourage my child if he / she wanted to be a professional artist	540	15,9%	31,5%	52,6%
I have a network of friendships in my professional network who can help to further my career progression	542	14,4%	31,9%	53,7%
There are individuals in my professional network whom I consider as best friends and share any kind of issue, professional or personal	546	10,1%	26,2%	63,7%

Figure 58. Thinking about quitting: directors, screenwriters and other audiovisual authors

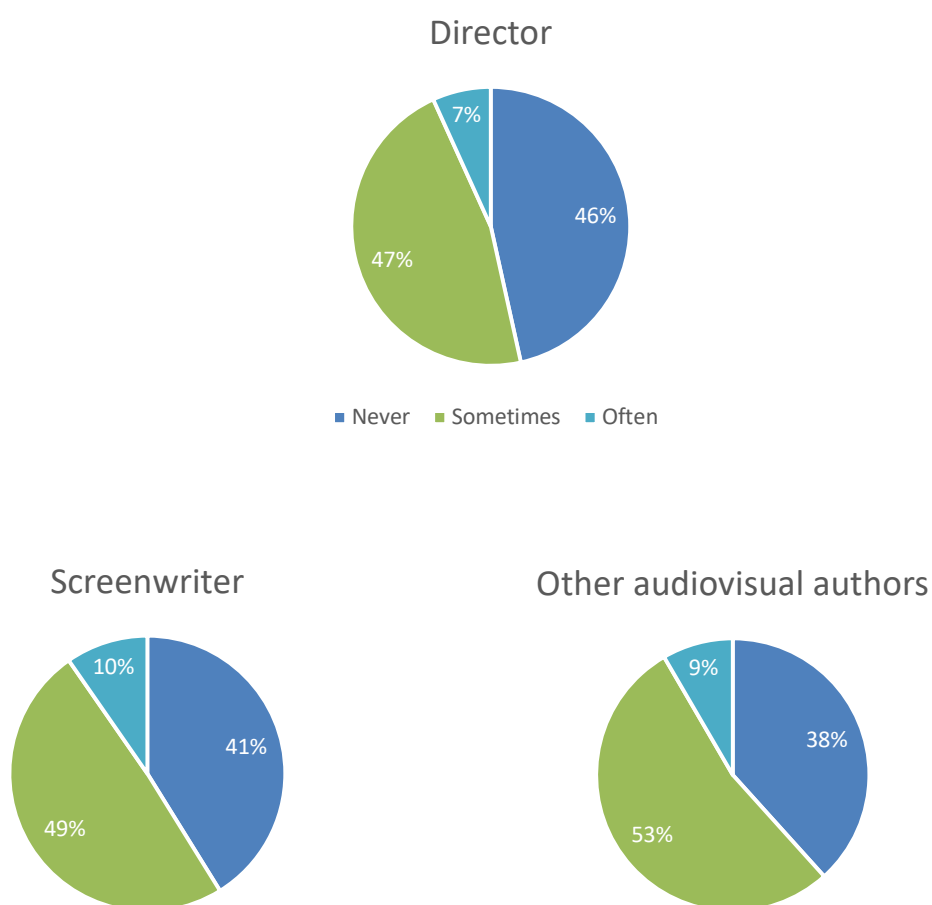
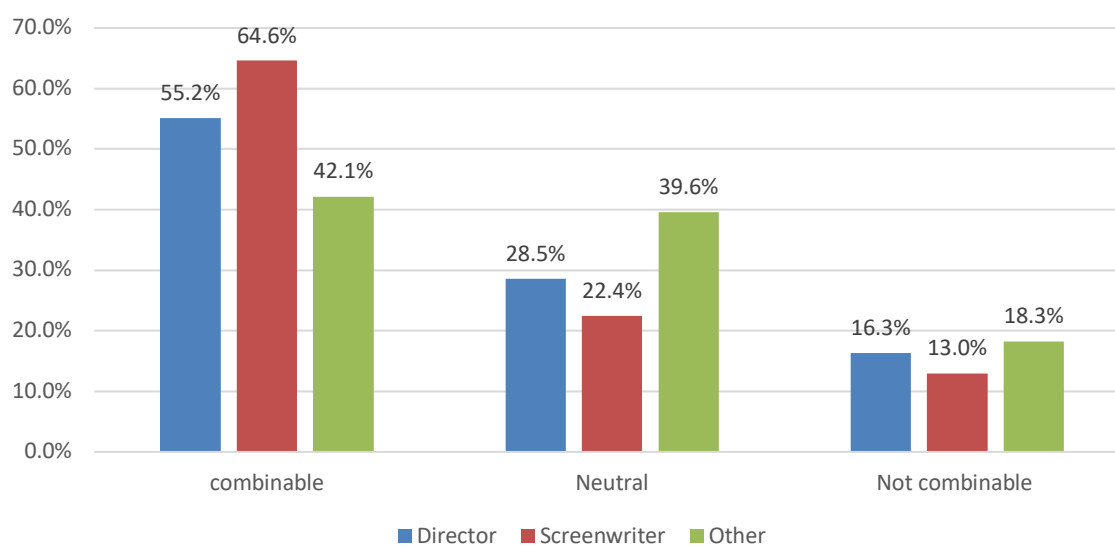


Figure 59. Work life balance for directors, screenwriters and other audiovisual authors



Audiovisual authors speaking ...

When studying, we never thought that sheer survival would be such a prime issue. The filmmaker's profession as a director (apart from technical staff who are faring much better) – is very hard to combine with family, it's more suitable for a bachelor kind of lifestyle with very flexible financial demands. To raise a child, a single child, and still be productive, wouldn't be possible without having my own company, my wife filling in the producer's position and having one paid employee on a minimum wage (400 €/month). I guess it's the problem of Latvia, or of small countries as such, in larger countries the revenues from creative work are much higher, or there's more work. *(Director, male, age group: 45-54, Latvia)*

It's hugely difficult to balance a family/relationship with the financial and time pressures of working as a director. I feel I am completely driven to be a filmmaker, at this point I just can't do anything else. Financially it's very difficult to stay afloat with multiple corporate jobs. I've made 5 very successful short films but I'm still struggling to make that leap from shorts to features and the final reality of short films is that the majority of the time they end up costing you money. I'm unable to access social welfare as my girlfriend that I live with has a full time job as an accounts technician and has some savings *(director, male, age group: 35-44, Ireland)*

8 Multivariate analysis: remunerations and job satisfaction

Key findings

- Women tend to have a lower total income, lower income from work as an audiovisual author and less secondary payments than men in the bivariate results. The gender difference for income from work as an audiovisual author and share of secondary payments is explained by other variables in the multivariate analysis (mostly because of differences in level of recognition). The initial gender difference in total net income remains present in the multivariate model
- Other audiovisual authors, authors with lower levels of recognition have a lower income. Authors working on television fiction (with or without combining this with cinema work) have a higher income than authors involved in documentaries and/or other work, or authors who only do cinema work (no television fiction). Employees also have a higher income (compared to self-employed and freelancers)
- Authors working longer hours and authors who do more than 3 projects per year have a higher income
- Audiovisual authors who live in countries with more gender equality have a higher income. This effect is present for both male and female audiovisual authors
- Audiovisual authors living in countries with higher average working hours generate less income from work as an audiovisual author
- Established audiovisual authors and screenwriters and employees generate a larger share of income from secondary payments
- The initial gender difference in share of income from secondary payments is explained by the other variables in the model
- Men working longer hours generate more income from secondary payments. This is not the case for female audiovisual authors
- Women show less extrinsic job satisfaction and more intrinsic job satisfaction than men
- The initial gender difference for intrinsic job satisfaction is explained after controlling for other variables
- Women have also lower levels of extrinsic job satisfaction in the multivariate model. This gender difference is larger among authors who generate more income from work as an audiovisual author
- Screenwriters have higher levels of extrinsic job satisfaction, but lower levels of intrinsic job satisfaction (compared to directors)
- Authors working on 3 or more projects show higher levels of extrinsic job satisfaction, but there is no difference for intrinsic job satisfaction
- Authors combining work as an audiovisual author with other work have higher levels of extrinsic job satisfaction, but lower levels of intrinsic job satisfaction
- Authors living in countries with a higher human development index have higher levels of extrinsic job satisfaction

In the previous sections, we presented the results of the survey in descriptive and comparative tables and figures. Here, we compare the answers of the different professional groups (directors, screenwriters and other audiovisual authors) and we also relate the figures to some socio-demographic variables and job characteristics. In this last section, we present five (multilevel) multivariate models by which we explain variation in (1) total net income and (2) net income from

work as an audiovisual author, (3) share of income from secondary payments and (4) extrinsic and (5) intrinsic job satisfaction with a number of individual and country level explanatory factors.¹⁶

These models focus partly on gender differences in remunerations, and job satisfaction. Table 11 shows the univariate effect of gender (with ‘men’ as the reference category) on four dependent variables. For total net income and income from work as an audiovisual author, we find a negative and significant effect (indicated in red). This means that in general, women have a lower income (both in total amount and from work as an audiovisual author) than men working in the audiovisual sector. We also find a negative effect for share of secondary payments in total income, which means that women receive less secondary payments than men. Therefore, it does not come as a surprise that women are less satisfied with the extrinsic qualities of their job (again, a significant and negative effect of gender on extrinsic job satisfaction). However, besides these extrinsic disadvantages, female audiovisual authors show greater intrinsic job satisfaction than men (positive effect, indicated in green). This implies that the gap between intrinsic and extrinsic satisfaction is even stronger for women. Therefore, we will focus not only on the general determinants of income and job satisfaction, but also on this initial gender differences in these five variables.

Table 11. Regression coefficients for gender in univariate regression models, with total net income, income from work as an audiovisual author, percentage income from secondary payments, extrinsic and intrinsic job satisfaction as dependent variables

Net Income: total				Net Income: audiovisual work			Secondary payments		
	B	SE		B	SE		B	SE	
Gender	-0,302	0,058	***	-0,252	0,095	**	-0,220	0,069	**
Extrinsic job satisfaction				Intrinsic job satisfaction					
	B	SE		B	SE				
Gender	-0,145	0,037	***	0,107	0,03	***			

8.1 The multilevel model

Because the respondents from the survey are nested within 26 different countries, we need to take the nested structure of the data into account in our analyses. In order to do this, we used a multilevel model, where individual and country level explanatory variables are included simultaneously¹⁷.

Individual level variables are characteristics of the respondent (gender, age, type of job, ...) and country level variables are characteristics of different countries (Human development index, share of cultural occupations in the total workforce, etc.). We also include a number of interaction effects to check whether effects of the individual and country level explanatory variables differ for men and women. The significant interaction effects are presented in visual graphs (not in the tables).

¹⁶ Because we focus on job related explanatory variables, retired audiovisual authors are excluded from the analysis.

¹⁷ The models are random intercept models, which means that we assume that the effects of the individual level variables have the same direction and magnitude across countries. When we assume differences across countries for specific variables, we include cross-level interaction terms.

Before we present the results, we give an overview of the dependent variables in each model and the set of explanatory (independent) variables we use to explain differences in these dependent variables.

8.1.1 Dependent variables

The first three dependent variables focus on remunerations of audiovisual authors and the last two dependent variables focus on job satisfaction. All these variables are discussed in the previous sections of this report. However some transformations are necessary to make them suitable for a multivariate regression analysis.

Log of total net income: Section 6.2. discusses the total net income after tax for audiovisual authors (from all sources). Here, we take the log of net income¹⁸. This means we are no longer looking at the absolute monetary value of income, but the percentage change in income. Thus, a 1 unit increase means a 1% increase in income, relative to the starting point (an increase from 100 to 101 euros is a 1% increase, and an increase from 1000 to 1010 is also a 1% increase, although the absolute difference is 1 euro and 10 euros). The underlying logic for this strategy is that a 1 euro increase in income is more relevant for lower income groups, and less relevant in higher income groups.

Log of net income from work as an audiovisual author: Figure 42 shows the income from work as an audiovisual author. Based on this variable, we calculated the same log transformation for net income from work as an audiovisual author.

Share of secondary payments in total net income: Figure 54 shows the share of secondary payments within the total income. Here, we grouped this share in groups of 5%, with the zero group as a separate category (0%=1; 1% to 5%=2;...; 96% to 100%=20). Also, because there is a large share of zero values and a skewness/imbalance to the lower values, we assume a negative binomial distribution instead of the standard normal distribution in this multilevel model.

Extrinsic job satisfaction: In section 7, we distinguished 4 items that are related to extrinsic job satisfaction (satisfaction with remunerations for a project, total income, job security and the duration of contracts). Because there is a relatively large amount of missing values on separate items, it was not possible to use factor scores. Therefore, we use a mean score on these 4 items (leaving out missing values), ranging from 1 to 5.

Intrinsic job satisfaction: 4 other items relate to intrinsic job satisfaction (challenging and interesting work, personal development, the artistic aspects and contacts with fellow authors). Again, the mean score was calculated for these 4 items.

8.1.2 Explanatory variables

Here, we present the explanatory variables used to explain variation in the dependent variables. Individual level variables, country level variables and interaction effects are discussed separately.

¹⁸ We used the formula $\text{LN}(\text{net income} + 1)$, which means that all zero values are set to one in the original variable (which gives a log of 0).

Individual level variables

Gender: Included as a dummy variable (0=male; 1= female).

Age: Included as a categorical variable (1= 34 or younger; 2= 35 to 44; 3= 45 to 54; 4= 55 or older).

Education: Included as a categorical variable. Here we differentiate authors (1) without a degree in higher education, (2) authors with a degree in higher education, unrelated to the audiovisual field and (3) authors with a degree in higher education, related to the audiovisual field.

Family situation: Included as a categorical variable, distinguishing singles without (1) and with (2) children and cohabiting authors, without (3) and with (4) children.

Recognition: Included as a categorical variable, distinguishing emerging (1), in between (2) and established (3) audiovisual authors.

Type of audiovisual author: Included as a categorical variable, distinguishing (1) directors, (2) screenwriters and (3) other audiovisual authors. Because we need exclusive categories, the self-identification variable was used to distinguish these three groups (see section 2.3.).

Type of work: Included as a categorical variable, differentiating cinema, television and other work (the construction of this variable is discussed in 4.1.)

Employee: Included as a dummy variable (0= not an employee (self-employed); 1= employee).

Other employment: Included as a dummy variable (0= no other employment besides work as an audiovisual author; 1= other employment besides work as an audiovisual author).

Number of productions: Included as a categorical variable (0= did not work on any project, 1= worked on 1 or 2 projects; 2=worked on three or more projects in the median year of the last 5 years). Construction of this variable is discussed in section 4.

Working hours: This variable represents the number of hours worked in an average week in 2016 (self-reported) and included as a continuous variables. Outliers (more than 100 hours) are excluded from the analysis, which gives a minimum of 0 and a maximum of 100.

Log net income from work as an audiovisual author (for models with job satisfaction): Because job satisfaction might depend on the level of income, we include this variable as an explanatory variable in the models with intrinsic and extrinsic job satisfaction as dependent variables. It is included as a continuous variable.

Country-level variables

Human Development Index (HDI): HDI is a measurement created by the United Nations to measure the general development level of a country and is defined as: *‘a summary measure of average achievement in key dimensions of human development: a long and healthy life, being knowledgeable and have a decent standard of living. The HDI is the geometric mean of normalized indices for each of the three dimensions.’*¹⁹ This variable was included as a continuous variable.

¹⁹ See: <http://hdr.undp.org/en/content/human-development-index-hdi>

Gender Inequality Index (GEI): This is measurement created by the European institute for gender inequality and is defined as: *‘a composite indicator that measures the complex concept of gender equality and, based on the EU policy framework, assists in monitoring progress of gender equality across the EU over time. It considers gaps that are to the detriment of either women or men as being equally problematic. The six core domains (work, money, knowledge, time, power and health) of the Gender Equality Index, assign scores for Member States between 1 for total inequality and 100 for full equality.’*²⁰ This index is only available for European Union member states, which means that Norway, Iceland and Switzerland are not included in the index. However, there also exists a world-wide gender equality index, developed by the United Nations, which uses similar but broader indicators to create a composite measure. All three countries score very close Sweden on the word wide GEI, so they were ascribed the same value as Sweden on the European GEI.²¹ This variable was included as a continuous variable.

Employment in cultural occupations: Percentage of persons employed in cultural occupations in each country (most recent number 2014-2015). This measurement was developed by UNESCO and was included as a continuous variable.²²

Female employment in cultural occupations: Percentage of persons employed in cultural occupations that are females in each country (most recent number 2014-2015). This measurement was developed by UNESCO and was included as a continuous variable.

Average working hours (per country): Average number of hours worked by persons employed in cultural occupations (most recent number 2014-2015). This measurement was developed by UNESCO and was included as a continuous variable.

Interaction effects

Gender*Working hours (individual): In order to test whether the effect of working hours on remunerations and job satisfaction differs for men and women, we include an interaction effect between gender and working hours. We expect that women get less return (monetary, job security..) from working longer hours, which would imply a negative interaction effect.

Gender*Inequality Index (GEI): In order to test whether the gender gaps in remunerations and job satisfaction differ in countries with different levels of gender equality, we include an interaction effect between these two variables. We expect a lower gender gap in countries with more gender equality, which would imply a positive interaction effect.

Gender* Female employment in cultural occupations: In order to test whether the effect of female employment in cultural occupations differs for men and women, we include an interaction effect between these two variables. We expect a lower gender gap in payment and job satisfaction in countries where there are more women employed in the cultural sector.

Gender*Log net income from work as an audiovisual author (for models with job satisfaction): In order to test whether the effect of income on job satisfaction differs for men and women, we include an interaction term between these two variables.

²⁰ See: <http://eige.europa.eu/gender-equality-index/about>

²¹ Sweden: 0,05; Norway, 0,05; Iceland: 0,05 and Switzerland 0,04.

²² <http://uis.unesco.org/en/topic/cultural-employment>

8.2 Results

Statistical reader

Tables 12 to 14 show the regression coefficients of the explanatory variables (e.g. gender, working hours) for total net income and net income from work as an audiovisual author (table 12), share of secondary payments (table 13) and intrinsic and extrinsic job satisfaction (table 14). Insignificant effects are in grey, which means that these variables have no significant effect on the dependent variable. Significant effects are indicated with an asterisk, which means we are 90% (+), 95% (*), 99% (**) or 99,9% (***) sure that the effect found in the sample is also present in the whole population. Positive effects are indicated in green, which means that the dependent variable (for example: total net income) increases when the explanatory variable (for example: working hours) increases. Negative effects are indicated in red which means that the dependent variable decreases when the explanatory variable increases. For categorical variables, we compare coefficients to a reference group. For example, a negative effect (indicated in red) for 'female' means that women score lower on the dependent variable than men (the reference category). The regression coefficients are unstandardized, which means that it is not possible to compare effect sizes (they are dependent on the measurement level and range of the independent variable).

The tables include all explanatory variables without interaction terms. The interaction effects with gender are included separately in subsequent models, and significant interaction effects are presented in figures 60 to 62²³.

8.2.1 Remunerations

Total net income

Model 1 in table 12 presents the results for total net income. First of all, we notice that the initial **gender** gap cannot be explained by controlling for individual or country related variables. The significant and negative effect for gender remains, which implies that the lower mean income for women cannot be attributed to the other variables included in the model.

Family situation also has a net significant effect (also after controlling for e.g. age). Singles without children have a lower income than cohabiting authors with children. Since the total net income is also influenced by the income of the partner and childcare benefits, it is not surprising to find this effect. The latter can also explain why cohabiting authors without children have a lower income than cohabiting authors with children (the effect is borderline significant).

Level of recognition also has a significant effect: Established authors have a higher income than authors with an in-between status and emerging authors (the difference is the largest between emerging and established authors). This (strong) income difference was already visible in figure 47.

Other audiovisual authors tend to have a lower income than **directors** (the difference between **screenwriters** and directors is not significant).

Type of work also has an influence. Compared to authors who combine cinema and television work (without other work), all authors except authors working in fiction television generate less income.

²³ The full models with interaction effects are not presented in the report (available on request).

Authors who do other work (advertisement, music videos, non-fiction television, etc.) with or without combining this with television and cinema work generate less income. Authors who only focus on cinema or documentaries also generate less income. Thus, authors who do television work, possibly combined with cinema but not with other work, tend to have the highest level of remunerations.

Authors who work as an **employee** also generate more income (compared to self-employed authors). **Combining work as an audiovisual author with other employment outside the audiovisual sector** does not lead to a higher income. This could imply that people who are combining jobs do this out of necessity (to keep their income on an average level or to compensate for a lack of job opportunities) instead of generating a 'better' income.

The **number of projects** also has a significant effect. Authors who work on three or more projects (in general) generate more income than authors who work on 1 or 2 or even zero projects in the median year of the last five years. An interesting finding is that authors who did not work on any projects in the median year do not differ significantly from authors who worked on 1 or 2 projects. This gives a clear indication that these authors who are not doing work as an audiovisual author have other sources of income. Finally, people who **work more hours** also generate more income.

Table 12. Multilevel model for total net income and net income from work as an audiovisual author

		Log Net Income			Log Net AA Income		
		B	S.E.		B	S.E.	
Gender	Male						
	Female	-0,230	0,062	***	-0,065	0,099	
Age	34 or younger	0,069	0,115	+	0,201	0,184	
	35 – 44	0,161	0,089		0,267	0,141	+
	45 – 54	0,055	0,082		0,160	0,130	
	55 or older						
Education	No higher education	0,084	0,088		0,326	0,139	*
	Higher education, not in aud. discipline	0,114	0,075		0,041	0,119	
	Higher education in aud. discipline						
Family situation	Single, no children	-0,312	0,079	***	-0,283	0,125	*
	Single, children	0,050	0,116		-0,065	0,183	
	Living together, no children	-0,119	0,074	+	-0,032	0,118	
	Living together, children						
	Other	0,020	0,178		0,058	0,294	
Recognition	Emerging	-0,705	0,098	***	-1,626	0,156	***
	In between	-0,413	0,073	***	-0,603	0,117	***
	Established						
Profession	Director						
	Screenwriter	-0,060	0,079		0,119	0,124	
	Other audiovisual author	-0,314	0,080	***	-0,439	0,128	***
Type of work	Cinema and television (no other work)						
	Cinema, television and other work	-0,460	0,092	***	-0,499	0,146	***
	Only cinema	-0,350	0,117	**	-0,698	0,186	***
	Television fiction	-0,100	0,088		-0,251	0,140	+
	Documentary (TV)	-0,261	0,122	*	-0,439	0,194	*
	Documentary (cinema)	-0,383	0,107	***	-0,501	0,172	**
	Only other work	-0,477	0,126	***	-0,692	0,201	***
Employee	No						
	Yes	0,212	0,081	**	0,456	0,129	***
Other employment	No						
	Yes	-0,003	0,065		0,170	0,105	
Number of productions	None	-0,044	0,081		-0,710	0,129	***
	1 or 2						
	3 or more	0,375	0,070	***	0,467	0,111	***
Working hours		0,006	0,002	**	0,022	0,003	***
Human Development Index (HDI)		5,122	2,744	+	1,807	3,751	
Gender Equality Index (GEI)		2,259	0,749	**	2,029	1,030	*
Employment in cultural occupations		0,002	0,051		0,071	0,072	
Female employment in cultural occupations		-0,003	0,008		-0,010	0,012	
Average working hours (per country)		-0,034	0,028		-0,100	0,039	*
Intercept		10,435	0,120		9,823	0,188	

+ = p < 0.100; * = p < 0.050; ** = p < 0.010; *** = p < 0.001

To explain variation in net income between countries, **HDI** (Human Development Index) and especially **GEI** (Gender Inequality Index), prove to be significant. Thus, audiovisual authors who are living in countries with more human development and more gender equality tend to generate higher incomes.

The interaction effect between gender and GEI, did not prove to be significant, which means that working in a country with more gender equality is equally beneficial for male and female audiovisual authors. It also implies that the gender gap in payment is not smaller in countries with more gender equality. This is a surprising finding, because gender equality in payments is one of the indicators of the general GEI score. Thus, the gender gap in payments for audiovisual authors remains present in countries where the general gender gap in payments is smaller. None of the other interaction effects with gender proved to be significant. Since we are controlling for the individual level variables and country level differences, we have to conclude that the gender payment gap in the audiovisual sector is a broad international phenomenon that cannot be explained by differences in job situations.

Net income from work as an audiovisual author

Model 2 in table 12 presents the same model for income generated through work as an audiovisual author. Because the results are similar to the previous results for total net income, we only point out some of the specific differences.

First of all, we notice that the initial **gender** difference (highlighted in table 11) is no longer present in the full model, where we control for individual and county level variables. This means that the gender difference can be explained by the other indicators that were taken into account in this analysis²⁴.

We do find an effect for **education level**, but not in the expected direction. Respondents who have no degree in higher education actually generate more income than authors who have a degree in higher education in the audiovisual sector.

The effect of the **number of productions** on income for work as an audiovisual author is along the same lines as the effect on general income, but people who did not work on projects also generate less income from work as an audiovisual author than authors working on 1 or 2 projects in a median year. This is an obvious result, but the fact that this effect is not present for total net income indicates that authors not working on any projects can compensate for this through other sources of income.

An interesting finding is that the effect of the **HDI** is not significant here, while the effect of the **GEI** remains significant when we look at income from work as an audiovisual author. This implies that authors who live in countries with more human development, do not generate more income from work as an audiovisual author, but in the previous analysis we learned that they do have a larger income in total. Living in a country with more GEI does lead to a higher income for audiovisual authors, and this effect is present for both men and women.

Again, **the interaction effect between gender and GEI**, did not prove to be significant.

²⁴ The gender effect disappears once we take age and level of recognition into account. These variables can explain the initial gender difference in income from audiovisual work.

Secondary payments

Table 13 presents the same model for share of income that is generated through secondary payments. A first observation is that also here the initial **gender** gap disappears when we control for the individual and country level variables²⁵. The model shows that especially **emerging authors** and authors with an intermediate status receive less secondary payments than established authors. Secondary payments, and particularly share of exploitation revenues of previous works, require a certain level of output throughout the career, which is not (yet) present for younger and emerging authors.

The share of secondary payments is larger for **screenwriters** compared to **directors**, but less for **other audiovisual authors**. **Type of work** is less important, only authors who are exclusively doing other work (no cinema or television fiction) tend to generate less income from secondary payments. There is also a borderline significant and positive effect of **working hours**, which means that authors working more hours receive more income from secondary payments. However, figure 60 shows that this effect is only present for male audiovisual authors. Female audiovisual authors do not receive more secondary payments when they work more hours (possibly because they do more work that does not generate authors' rights). The **HDI** has a borderline significant effect. The share of secondary payments tends to be higher in countries with more human development.

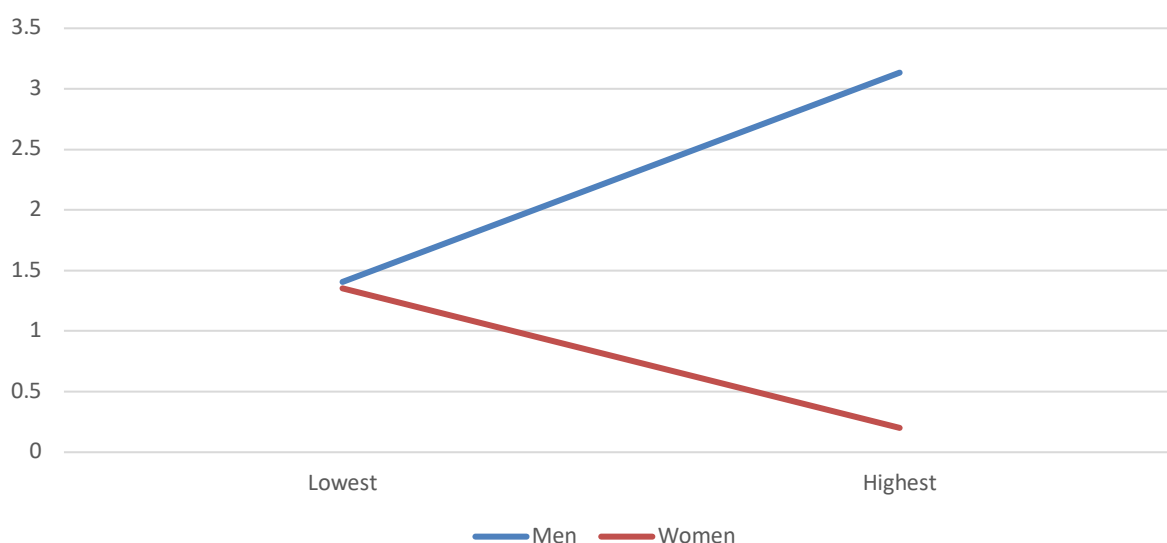
²⁵ The gender gap disappears after controlling for age and level of recognition.

Table 13. Negative binomial multilevel model for secondary payments

		Secondary payments	
		B	S.E.
Gender	Male		
	Female	-0,055	0,086
Age	34 or younger	-0,583	0,164
	35 - 44	-0,018	0,120
	45 - 54	-0,130	0,110
	55 or older		
Education	No higher education	0,154	0,119
	Higher education, not in aud. discipline	0,169	0,102
	Higher education in aud. discipline		
Family situation	Single, no children	-0,069	0,110
	Single, children	0,081	0,155
	Living together, no children	-0,041	0,102
	Living together, children		
	Other	-0,013	0,248
Recognition	Emerging	-0,677	0,138 ***
	In between	-0,207	0,100 *
	Established		
Profession	Director		
	Screenwriter	0,362	0,108 ***
	Other audiovisual author	-0,254	0,113 *
Type of work	Cinema and television (no other work)		
	Cinema, television and other work	-0,175	0,126
	Only cinema	-0,218	0,162
	Television fiction	0,089	0,118
	Documentary (TV)	-0,234	0,169
	Documentary (cinema)	-0,118	0,148
	Only other work	-0,531	0,182 **
Employee	No		
	Yes	-0,240	0,114 *
Other employment	No		
	Yes	-0,029	0,091
Number of productions	none	-0,086	0,113
	1 or 2		
	3 or more	-0,139	0,096
Working hours		0,004	0,002 +
Human Development Index (HDI)		7,915	4,177 +
Gender Equality Index (GEI)		-2,161	1,137
Employment in cultural occupations		-0,019	0,076
Female employment in cultural occupations		-0,006	0,012
Average working hours (per country)		0,069	0,043
		1,409	0,164

+ = p < 0.100; * = p < 0.050; ** = p < 0.010; *** = p < 0.001

Figure 60: Secondary payments (Y) and working hours (X) according to gender



8.2.2 Job satisfaction

Extrinsic job satisfaction

Model 1 in table 14 presents the results for extrinsic job satisfaction. Here, we see that the initial **gender** difference cannot be explained by controlling for the individual and country level variables (the negative gender effect remains present).

Age and **education level** do not have an effect on extrinsic job satisfaction. **Family situation** has a small effect: single authors with children tend to be less satisfied with the extrinsic qualities of their job compared to cohabiting authors with children. The former also tend to be in a more difficult living situation regarding money and work life balance, which might result in less satisfaction with remunerations and job security.

Type of audiovisual author and **level of recognition** do not have an effect on extrinsic job satisfaction. **Type of work** has a very small effect, with respondents working on cinema documentaries being less satisfied with the extrinsic qualities of the job compared to authors who combine cinema and television.

Authors who **combine work as an audiovisual author with other work** also tend to be more satisfied with extrinsic job qualities. People who are **working on 3 or more projects** also have higher levels of extrinsic job satisfaction, but working more hours has no effect. **Income from work in the audiovisual sector** has the strongest (positive) effect. Higher remunerations lead to higher extrinsic job satisfaction. Authors are also more satisfied with the extrinsic qualities of their job in countries with more **human development** and **more female employment** in the cultural sector.

Including the **interaction effects** shows that the effect of income from work as an audiovisual author differs for men and women. Figure 61 shows that there is no gender difference in extrinsic job satisfaction, among authors with the lowest levels of income. For men, this satisfaction rises more rapidly when income increases, while this is far less the case for women. A possible explanation might

be relative deprivation, for which indications can be found in figure 49 and 50. There is no gender gap in income at the early stages of the career when the income of both male and female directors is (relatively) low. However, the gender gap increases with age, which implies that male income increases more rapidly throughout the career than the income of female authors. Thus, when the income of female authors increases, they might notice a stronger gender gap with male authors at the same point in their career, which might cause lower levels of extrinsic job satisfaction.

We also find that **female audiovisual** authors who live in countries with **more gender equality** are actually less satisfied with the extrinsic qualities of their job (figure 62). A possible explanation for this effect is that the actual payment gap does not seem to disappear for audiovisual authors who are living in countries with greater gender equality. Thus, it might be the case that these female authors are comparing their situation with other occupational areas where there is more gender equality, and the fact that the gender gap is not closing in their profession might cause a decline in extrinsic job satisfaction.

Intrinsic job satisfaction

The initial **gender** difference in intrinsic job satisfaction is no longer present in the model with all individual and country level variables (table 14). There is a strong **age** effect, with younger generations showing more intrinsic motivation than older generations.

Education level, family situation and level of recognition does not have an effect.

Screenwriters are less satisfied with intrinsic qualities of the job, compared to **directors**. Also **authors working (exclusively) for television fiction or authors doing only other work** are a bit less satisfied than authors working for television and cinema.

Authors who combine work as an audiovisual author with other work are less intrinsically satisfied. Furthermore, people who **work longer hours** are also more intrinsically motivated, but **the number of projects** one works on has no effect. An interesting finding is that the intrinsic motivation is unrelated to the income one generates from work as an audiovisual author.

None of the other **country level variables** and none of the **interaction terms** with gender appear to be significant.

Table 14. Multilevel model for extrinsic and intrinsic job satisfaction

		Extrinsic Job Satisfaction			Intrinsic Job satisfaction		
		B	S.E.		B	S.E.	
Gender	Male						
	Female	-0,108	0,045	*	0,049	0,037	
Age	34 or younger	0,027	0,084		0,210	0,069	**
	35 - 44	-0,017	0,065		0,144	0,053	**
	45 - 54	-0,064	0,060		0,007	0,049	
	55 or older						
Education	No higher education	0,061	0,064		0,012	0,052	
	Higher education, not in aud. discipline	0,088	0,054		0,014	0,044	
	Higher education in Aud. discipline						
Family situation	Single, no children	-0,071	0,057		0,041	0,047	
	Single, children	-0,194	0,083	*	0,019	0,069	
	Living together, no children	-0,060	0,054		0,006	0,044	
	Living together, children						
	Other	-0,121	0,132		0,046	0,110	
Recognition	Emerging	-0,084	0,073		-0,037	0,044	
	In between	-0,062	0,054		-0,176	0,047	
	Established						
Profession	Director						
	Screenwriter	0,121	0,057	*	-0,176	0,047	***
	Other audiovisual author	0,020	0,059		-0,028	0,049	
Type of work	Cinema and television (no other work)						
	Cinema, television and other work	-0,116	0,066	+	0,011	0,055	
	Only cinema	-0,007	0,084		0,044	0,069	
	Television fiction	0,065	0,063		-0,121	0,052	*
	Documentary (TV)	0,106	0,089		-0,014	0,074	
	Documentary (cinema)	-0,189	0,078	*	0,080	0,064	
	Only other work	0,152	0,092	+	-0,145	0,075	+
Employee	No						
	Yes	0,028	0,059		-0,030	0,049	
Other employment	No						
	Yes	0,131	0,048	**	-0,119	0,039	**
Number of productions	none	0,089	0,059		0,012	0,049	
	1 or 2						
	3 or more	0,178	0,051	***	-0,061	0,042	
Working hours		0,001	0,001		0,002	0,001	*
Net Income AV-work		0,065	0,011	***	0,004	0,009	
Human Development Index (HDI)		4,760	2,656	+	2,997	1,942	
Gender Equality Index (GEI)		-0,530	0,727		0,615	0,531	
Employment in cultural occupations		-0,003	0,047		0,009	0,034	
Female employment in cultural occupations		0,015	0,007	*	0,006	0,005	
Average working hours (per country)		0,037	0,027		0,032	0,020	
Intercept		2,717	0,092		4,140	0,074	

+ = p < 0.100; * = p < 0.050; ** = p < 0.010; *** = p < 0.001

Figure 61. Extrinsic job satisfaction (Y) and income from work as an audiovisual author (X) according to gender

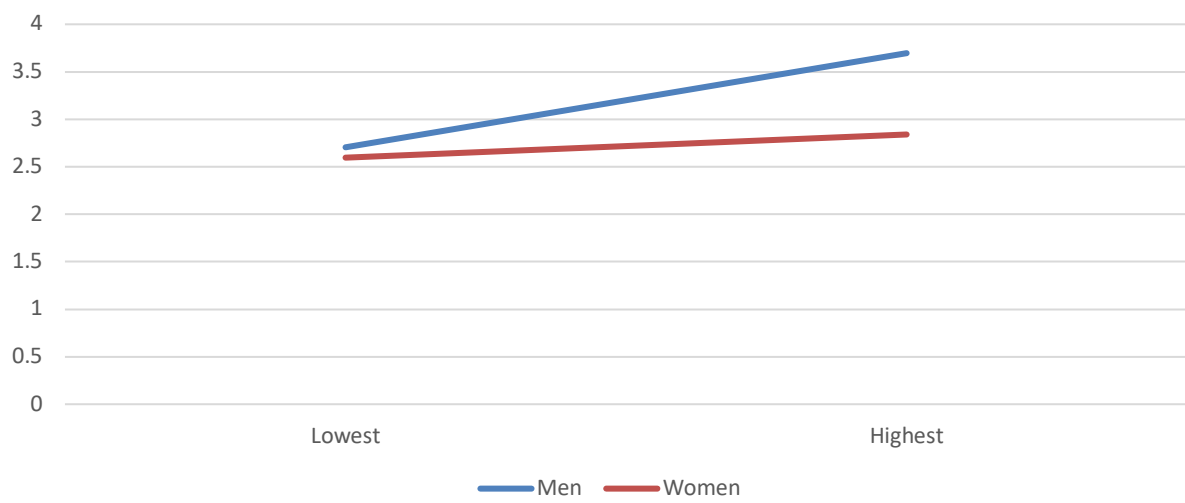
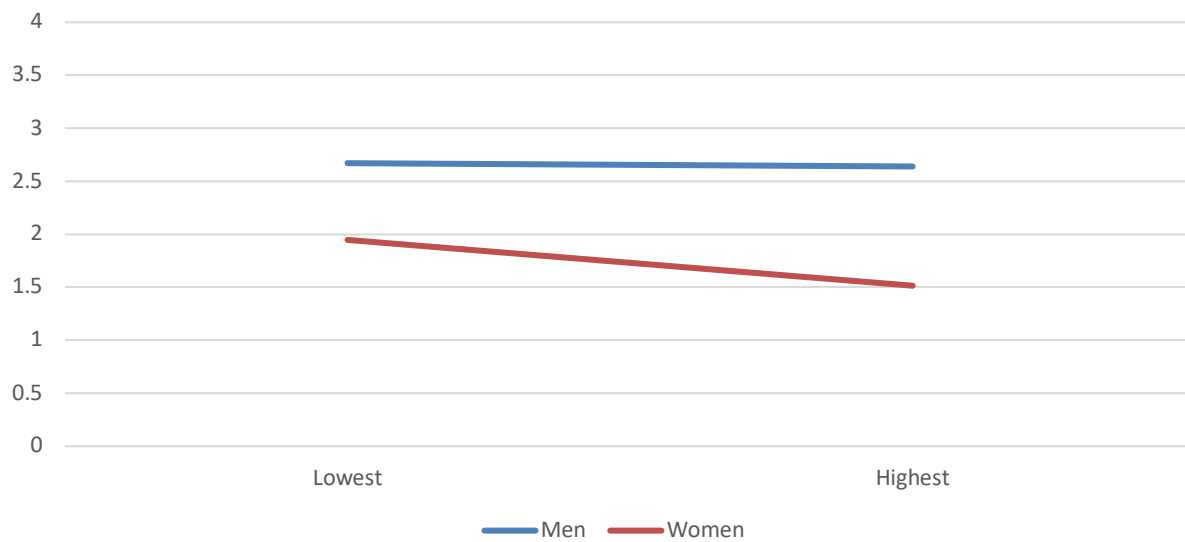


Figure 62. Extrinsic job satisfaction (Y) and gender equality (X) according to gender



9 Conclusion

In the last decades, cultural and creative industries in general and the audiovisual sector in particular have gained recognition as important components of our society, both in an economic and non-economic way. The audiovisual sector has become an important employer in the creative labour market and younger audiences in particular are almost continuously in contact with audiovisual works through television and computer screens (Bucksch, et al., 2016). In today's society, the consumption of films, documentaries, series, etc. occupies a large share of people's use of time.

The audiovisual sector has to cope with specific new challenges and societal changes. Technological and digital development are having a great impact on the audiovisual sector and these developments create both new opportunities for the sector, and threats to the socio-economic position of audiovisual authors. Different stakeholders fear a negative impact of the digitisation of audiovisual works' distribution on fair and equitable remuneration for their authors, and on the protection and enforcement of intellectual property rights.

With this study we map in detail the socio-economic situation of European audiovisual authors. A number of studies have already been conducted. Although they delivered valuable insights, a comparative European analysis was missing.

Therefore, this European research project on authors in the audiovisual sector was conducted. Based on this study we are able to provide uniform and comparable data on remunerations, (un)paid work, income structure, job satisfaction and other job-related issues. In total 3217 audiovisual authors from 26 European countries filled out the online survey²⁶. 1244 of them identified themselves primarily as a director, 992 as a screenwriter and 988 as another audiovisual author. When we take into account that some of the respondents combine several functions (e.g. they are both director and screenwriter), then we have information on 1563 directors, 1118 screenwriters and 1945 other audiovisual authors (e.g. cinematographers, film editors, production and costume designers, etc.).

The socio-demographic composition of these three groups is very similar. For example, in all three professions the gender distribution is tilted towards males, and this gender gap is less pronounced in the younger age groups. All three groups tend to be highly educated. 80% (other audiovisual authors) to 90% (screenwriters) have a degree in higher education and around 70% have also followed additional training within their main discipline.

First of all, audiovisual authors tend to be very satisfied with the intrinsic qualities of their job. In line with other creative occupations, audiovisual authors tend to be very positive about the creative element of their work, the possibilities for personal development, and contacts with their colleagues. This is especially apparent in the younger generations.

Satisfaction with the extrinsic qualities of the job tends to be much lower. Only 27% of the audiovisual authors is satisfied with the remunerations they get for projects as an audiovisual author and 44% is explicitly dissatisfied. Job security proves to be an even stronger issue: only 17% of the audiovisual authors is satisfied with this aspect of their job and 66% is explicitly dissatisfied. It is important to note that there are no real differences between age groups or level of recognition within the field. All

²⁶ The Netherlands didn't participate in this study because a similar research project was carried out in the Netherlands at the same moment, but the Dutch professional organisations were willing to cooperate in this European project and we also could use their data in the analyses. Therefore, in some of the analyses, we used information of audiovisual authors in 27 countries.

authors seem to indicate problems related to the extrinsic qualities of the job. In order to understand this gap between intrinsic and extrinsic job satisfaction, we need to take a closer look at the objective conditions of these audiovisual authors.

A first important factor is the net income from activities as an audiovisual author. For a median audiovisual author this is around € 19,000 a year. When we compare the income of audiovisual authors with the income of workers of the same nationality and a similar level of education, we see that audiovisual authors are not making an equal amount of money from work as an audiovisual author. Directors in particular tend to earn less. Most authors are able to compensate by income from other sources (for example, employment outside the audiovisual sector). Thus, we do not see large differences when we compare the total net income of audiovisual authors with the national net income for people with an equivalent education level. However, the fact that most authors have to combine different jobs and work far longer hours to reach this median income can explain the dissatisfaction with the remunerations they get for work as an audiovisual author. A median director spends about 45 hours a week on professional activities as a director. For a screenwriter, this is 40 hours. People working part time or combining these activities with other jobs are taken into account here, which indicates that this group far exceeds the normal working hours for normal employment.

Here, we have to point out that we have an overrepresentation of more established authors because we use professional organisations and CMOs as our sample frame. Authors who have not yet produced sufficient audiovisual content to generate authors' rights are underrepresented in our sample, and their income levels are probably lower, in line with the emerging authors in the sample.

Related to the previous point, we note that almost half of the respondents indicate that they cannot make ends meet with their income from work as an audiovisual author alone. This group needs to compensate with income from other sources (other work, income from partner or state benefits). This also explains that the median total net income (around € 25.000) is much higher than the median income from work as an audiovisual author. Moreover, there is large variation in the total income of audiovisual authors, with one out of five authors making less than € 15.000 a year in total. Emerging audiovisual authors in particular seem to struggle with financial problems. In line with these findings, younger audiovisual authors at the beginning of their career also generate less income regardless of their level of recognition). Furthermore, we also notice that the income drops for authors older than 55, which indicates that financial risks are both prevalent in the younger and the older generations.

Another problem that audiovisual authors indicate is that their income shows very irregular patterns: only 20% of audiovisual authors indicate that they had a stable income over the last five years. This is partly explained by the irregular work schedule of authors, because there is a strong variation in the amount of productions worked on in a median year. For directors and screenwriters, around 1 out of 5 directors is not working on any production in a median year.

Obviously, those authors who are not working on productions do not generate much income from their work as an audiovisual author. However, the multivariate analysis shows that their total income is not significantly different from authors who are working on 1 or 2 projects. This indicates that audiovisual authors are able to compensate for these periods of inactivity through other type of work and secondary payments.

More productive authors (who are working on 3 or more projects) do have a higher income (total, as well as from work as an audiovisual author). Thus, most audiovisual authors need to be productive (working on three or more productions) in order to generate an income that rises above the income of an (temporary) unemployed audiovisual author. In addition, most authors work with temporary contracts, which usually imply more job insecurity.

Another important element is that most audiovisual authors need to do a lot of work without being paid, or they do work that is only partly remunerated in order to secure their income. The majority of their income comes from upfront payments linked to a project contract, yet a lot of authors indicate that they do a lot of work without full remuneration related to development, post production and promotion. 'Secondary' activities like event appearances, coaching and technical support are also often not remunerated.

An important additional source of income for audiovisual authors are secondary payments. The share of their total income that is generated by authors' rights remuneration related to the economic success of their works (distributed mostly by CMOs) ranges from 7,1% for emerging authors to 17% for established authors. Secondary payments increase throughout a career as they are generated all along the exploitation cycle of works. The more works authors have in exploitation, the more secondary payments they are likely to get. This way, secondary payments provide income security throughout the career which can enhance the extrinsic job qualities for audiovisual authors. Nevertheless, many authors expressed worries about the lack of secondary payments for the online exploitations of work. Therefore, secondary payments could be improved and developed all around Europe in order to ensure more job security.

Grants for project development could also be strengthened for emerging authors, as they can rely less on secondary payments due to a smaller number of works in exploitation.

There also appears to be great variation in remuneration according to the type of work audiovisual authors undertake. Authors who are active in television fiction (possibly in combination with cinema) tend to have the highest levels of income.

Authors who need to combine this with other work (advertising, corporate films, music videos, etc.) tend to have the lowest income, followed by authors who are active in producing TV or cinema documentaries. An interesting finding here is that there is almost no variation in the level of satisfaction with extrinsic qualities of the job according to type of work (only a small group of documentary producers for cinema are significantly less satisfied). Thus, there appears to be a certain level of resignation, where audiovisual authors who do other work besides fiction television or cinema accept that they receive less remuneration than other authors.

It is important to note that there is a lot of variation in the level of income across countries. In particular the total income of audiovisual authors is higher in countries with higher human development and more gender equality. However, a very interesting observation is that these factors have far less influence on level of remunerations from work as an audiovisual author and they also have no influence on extrinsic job satisfaction. Thus, it seems likely that these countries do not necessarily have a better policy to enhance the extrinsic qualities of working in the audiovisual sector. They might rather have better general welfare, protection or better subsidy programs (possible targeted at creative occupations) to compensate for sudden income fluctuations regarding work as an audiovisual author.

Last but not least, our results reveal important insights concerning gender differences. We clearly find a gender gap in total income for audiovisual authors, and this gap appears to be most prominent in the middle age groups, where there is a general peak in net income. In this sense it is also not surprising that in particular women who are making more money are actually less satisfied with the extrinsic qualities of the job than men who make an equal amount of money. Women have to wait longer before they can enter positions with higher levels of income, which might result in lower levels of extrinsic job satisfaction at these higher income levels.

An important finding here is that the initial gap in income from work as an audiovisual author can actually be explained by differences in type of work, socio-demographic background and type of contracts. This is not the case for total net income. One explanation could be that men have better access to more resources to compensate for the sometimes low and fluctuating pay from work as an audiovisual authors through other channels (secondary activities or other work, subsidies, etc.).

Another important finding is that this payment gap in net income cannot be explained by lower working hours of women and that this gender gap remains present in countries with more gender equality. This implies that general gender equality in the workforce as a whole does not necessarily lead to more gender equality regarding payments in the audiovisual sector (which could also explain why female audiovisual authors who live in countries with more gender equality are actually less satisfied with the extrinsic qualities of their job). Some specific factors, like irregular working hours, job insecurity or maybe even structural or interactional gender discrimination need to be taken into account to further investigate this gender difference.

In general, we can conclude that there are some interrelated components that can explain the precarious position of some audiovisual authors. In general, we find relatively positive results for male, middle aged, established authors who are active in multiple television fiction or cinema projects. The situation becomes problematic for younger, less established and female authors who do other work than fiction television and cinema (documentary, advertisement, music videos, etc.). These authors have problems finding good projects to generate sufficient income from work as an audiovisual author and they are faced with more financial problems. These groups do not show lower levels of intrinsic motivation, but they are less satisfied with the extrinsic qualities of their job. Thus, looking at the audiovisual sector in general, the socio-economic situation of more 'visible' audiovisual authors (established, older, male, etc.) seems less problematic, but general policy should also focus on less visible groups in order to make sure they can work and grow in decent working conditions.

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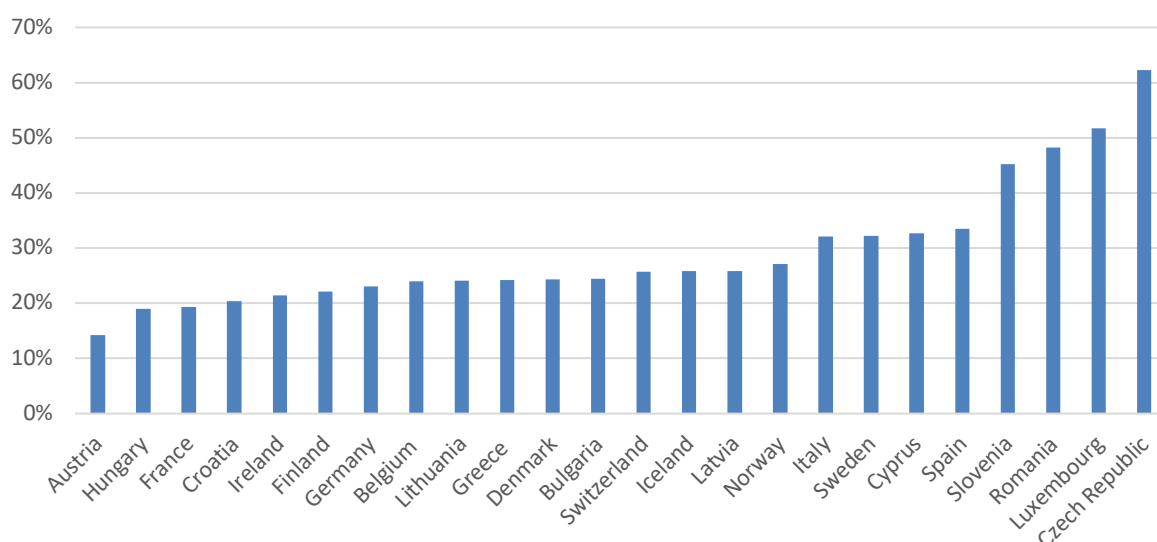
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11 Annexes

11.1 Response per country

Figure 63. Response per country



11.2 Types of contracts for directors screenwriters and other audiovisual authors and types of productions worked on

Table 15. Contracts with broadcaster

	Broadcaster								
	Directors			Screenwriters			Other Audiovisual Author		
	No	Yes, on a temporary basis	Yes, on a permanent basis	No	Yes, on a temporary basis	Yes, on a permanent basis	No	Yes, on a temporary basis	Yes, on a permanent basis
Cinema and television (no other work)	67,0%	31,6%	1,4%	71,7%	27,2%	1,1%	82,1%	16,4%	1,5%
Cinema, television and other work	70,5%	28,0%	1,5%	68,6%	28,8%	2,5%	72,4%	23,5%	4,1%
Only cinema	89,4%	10,6%	0,0%	88,3%	11,7%	0,0%	80,0%	15,0%	5,0%
Television fiction	68,6%	23,3%	8,2%	68,5%	29,5%	2,0%	70,3%	21,6%	8,1%
Documentary (TV)	60,7%	29,2%	10,1%	41,4%	37,9%	20,7%	66,1%	19,6%	14,3%
Documentary (cinema)	74,5%	24,2%	1,3%	90,0%	10,0%	0,0%	76,1%	15,5%	8,5%
Only other work	79,3%	15,7%	5,0%	90,7%	4,7%	4,7%	70,4%	14,8%	14,8%

Table 16. Contracts with TV production company

TV production company									
	Directors			Screenwriters			Other Audiovisual Author		
	No	Yes, on a temporary basis	Yes, on a permanent basis	No	Yes, on a temporary basis	Yes, on a permanent basis	No	Yes, on a temporary basis	Yes, on a permanent basis
Cinema and television (no other work)	48,6%	49,1%	2,3%	30,6%	62,9%	6,5%	30,7%	67,3%	2,0%
Cinema, television and other work	55,0%	42,8%	2,2%	36,8%	60,0%	3,2%	42,3%	52,4%	5,3%
Only cinema	84,1%	14,4%	1,5%	79,5%	19,2%	1,3%	59,1%	40,9%	0,0%
Television fiction	24,6%	67,7%	7,8%	24,3%	62,3%	13,4%	31,4%	55,8%	12,8%
Documentary (TV)	43,1%	50,3%	6,6%	40,7%	37,0%	22,2%	37,9%	39,7%	22,4%
Documentary (cinema)	64,4%	29,2%	6,4%	57,9%	31,6%	10,5%	46,5%	47,9%	5,6%
Only other work	63,7%	27,4%	8,9%	51,1%	31,1%	17,8%	85,2%	11,1%	3,7%

Table 17 Contracts with film production company

Film production company									
	Directors			Screenwriters			Other Audiovisual Author		
	No	Yes, on a temporary basis	Yes, on a permanent basis	No	Yes, on a temporary basis	Yes, on a permanent basis	No	Yes, on a temporary basis	Yes, on a permanent basis
Cinema and television (no other work)	22,8%	70,1%	7,1%	24,2%	70,8%	5,0%	15,9%	81,5%	2,6%
Cinema, television and other work	24,4%	68,2%	7,4%	24,2%	70,3%	5,5%	27,3%	66,2%	6,6%
Only cinema	16,9%	72,8%	10,3%	31,0%	64,3%	4,8%	18,5%	81,5%	0,0%
Television fiction	60,0%	37,4%	2,6%	75,8%	22,1%	2,1%	42,9%	51,2%	6,0%
Documentary (TV)	65,3%	27,5%	7,2%	57,1%	39,3%	3,6%	70,4%	29,6%	0,0%
Documentary (cinema)	28,3%	60,0%	11,7%	15,0%	65,0%	20,0%	35,6%	60,3%	4,1%
Only other work	44,4%	44,4%	11,3%	76,7%	11,6%	11,6%	65,5%	25,5%	9,1%

Table 18. Contracts with entertainment production company

Entertainment production company									
	Directors			Screenwriters			Other Audiovisual Author		
	No	Yes, on a temporary basis	Yes, on a permanent basis	No	Yes, on a temporary basis	Yes, on a permanent basis	No	Yes, on a temporary basis	Yes, on a permanent basis
Cinema and television (no other work)	96,1%	3,9%	0,0%	91,1%	8,3%	0,6%	93,9%	6,1%	0,0%
Cinema, television and other work	85,8%	13,1%	1,2%	69,5%	29,7%	0,8%	80,4%	18,5%	1,2%
Only cinema	98,5%	1,5%	0,0%	97,4%	2,6%	0,0%	94,7%	5,3%	0,0%
Television fiction	90,0%	8,0%	2,0%	90,0%	7,4%	2,6%	65,8%	28,9%	5,3%
Documentary (TV)	95,0%	5,0%	0,0%	81,5%	18,5%	0,0%	77,4%	20,8%	1,9%
Documentary (cinema)	92,7%	6,8%	0,5%	100,0%	0,0%	0,0%	92,4%	6,1%	1,5%
Only other work	82,6%	14,9%	2,5%	78,0%	9,8%	12,2%	80,0%	14,5%	5,5%